

MUSICAL AMERICA

VOL. XXXVIII. No. 18. NEW YORK

EDITED BY

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AUGUST 25, 1923

\$3.00 a Year
15 Cents a Copy

ORCHESTRAS OVER THE COUNTRY MAKE READY FOR SEASON OF GREAT ACTIVITY

Preliminary Survey Indicates Year Rich in Musical Interest in Store for Audiences—Programs Will Include Many Novelties, Foreign and American—Damrosch Plans Comprehensive Beethoven Cycle—State Symphony Will Make Bow, with Stransky as Leader—Changes in Personnel Effected in Many Organizations—Tours to Bring Symphonic Music to Host of Smaller Cities—Guest Conductors Will Lead Several Orchestras

AMERICA'S music season, which with the revolving years steadily grows in duration and intensity, receives a contribution of vast importance from the great symphony orchestras throughout the country. The orchestras, in fact, constitute the backbone of America's body musical, and any fairly sketched-in picture of their plans of action forms a trustworthy guide to the character of the music season as a whole. The following canvass, while necessarily incomplete, shows clearly that the coming orchestral season holds a wealth of good things in store for the lover of symphonic music. That the season will be one of great activity is apparent; that it will bring a considerable list of novelties by composers of Europe, and America is fairly certain; that the programs will represent in liberal proportion the great classicists is a foregone conclusion. Here, then, is a forecast of the orchestral season based upon information thus far available in the symphonic centers of the country.

Many Novelties for Philharmonic

The New York Philharmonic, oldest of America's orchestras, under the leadership of Willem van Hoogstraten, Willem Mengelberg and Henry Hadley, is at present endeavoring to adjust the programs for its eighty-first season to permit of a maximum number of novelties with minimum rehearsal. In spite of the handicap of an increased expense for adequate rehearsal, the Philharmonic plans for the season, which will open on Thursday evening, Oct. 25, include a goodly number of compositions which are entitled to the designation of novelties. One of the works which come under this heading is the Mozart Concertante for oboe, clarinet, bassoon, horn and orchestra, which will receive its first Philharmonic performance next season under the direction of Mr. van Hoogstraten.

Later European composers will find representation in Kornauth's "Elegie," Moussorgsky's Prelude and later his suite entitled "Pictures from an Exposi-



Photo by Rinehart Marsden, Omaha

FRANCES NASH

American Pianist, Who Besides Giving Three New York Recitals in the Coming Season, Will Be Heard in Recital and with Orchestra Throughout a Wide Territory. (See Page 10)

London "Guest Critics" to Share Task of "Times" Reviewing with Mr. Aldrich

THE opening of the music season in New York will bring with it a distinct innovation in the form of "guest critics." MUSICAL AMERICA learns from a reliable source that the New York *Times* will add to its staff in the autumn H. C. Colles, chief music critic of the London *Times*, and Edwin Evans, well-known critic and writer, also of London. The engagement of Mr. Colles and Mr. Evans followed upon the recent visit to Europe of Adolph S. Ochs, publisher of the New York *Times*. The English writers will share the task of musical reviewing of the season with Richard

Aldrich, who has been music critic of the *Times* for twenty-one years.

Mr. Colles will come to New York on Oct. 1 and remain for three months. He will be followed for another three-month period by Mr. Evans. Mr. Aldrich, instead of retiring next season, as had been rumored recently, will continue to do some important writing.

It is understood that the guest-critic plan is to be for this season only and that some permanent arrangement will be made later by the *Times*.

Mr. Aldrich is at present at Dark Harbor, Me., where he is spending the summer.

Henry Cope Colles is one of the best
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ST. LOUIS SEASON PROVES VALUE OF REPERTORY PLAN FOR COMIC OPERA

Municipal Theater Venture Attracts More Than 425,000 Persons in Ten Weeks—Receipts Total \$295,738, or Nearly \$100,000 More Than Last Year, When Activities Were Limited to Eight Weeks—More Money Spent on Productions—American Works Prominent in List—Record Conclusively Demonstrates Popularity of Good Operetta

ST. LOUIS, Aug. 18.—The complete statistics of the summer season of comic opera at the Municipal Theater in Forest Park demonstrate very convincingly the popularity of this enterprise. In the ten weeks' season recently concluded, some 325,000 persons paid for admission, and more than 100,000 occupied the free seats. The receipts were \$295,738, compared to \$197,549 last year, when the season ran to eight weeks and there were six performances weekly as against seven this summer.

These figures constitute interesting evidence of the flourishing condition of the Municipal Theater Association's affairs, but they are even more significant in demonstrating the feasibility of a season of good light opera and musical comedy. Just now, when the decline of musical comedy is being widely deplored, St. Louis is able to show that the public appreciates a better class of entertainment than the average "novelty" in the light musical field. Here is a vindication of the repertory idea for operetta and musical comedy advanced by Victor Herbert in MUSICAL AMERICA's interview, published on July 21, an indication that the public cannot be blamed for the falling off in the standard of the lighter entertainment.

It is contended that the season might easily have been extended to twelve weeks. The last production, "The Spring Maid," was second only to the "Merry Widow" in point of patronage. The usual course of presenting new pieces weekly was followed, and attendance and receipts were distributed as follows: "Naughty Marietta," 23,937, paid \$23,485; "Wang," 23,784, paid \$24,667; "Fencing Master," 24,169, paid \$24,215; "Prince of Pilsen," 41,424, paid \$35,342; "Die Fledermaus" 30,272, paid \$27,713; "Sweethearts," 32,545, paid \$28,908; "Gipsy Baron," 29,558, paid \$27,920; "Merry Widow," 43,867, paid \$36,007; "Gipsy Love," 35,071, paid \$32,132 and "Spring Maid," 39,504, paid \$35,346.

It was with the production of "The Prince of Pilsen," in the fourth week, that the season's receipts began to soar. Lehar's "Merry Widow," in the eighth week, represented the peak, and the second work by the Viennese composer, "Gipsy Love," was fourth in the attendance record, following "The Spring

[Continued on page 2]

MANY NOVELTIES AT SALZBURG FESTIVAL

Opening Programs Made Up of Modern Music by Well-Known Composers

SALZBURG, Aug. 6.—The festival of the International Society for Contemporary Music began on Aug. 2 before a large and interested audience. The first program consisted of a Quartet for Strings by Alban Berg, played by the Havemann Quartet of Berlin; "Die Hängenden Gärten," a song-cycle of fifteen numbers by Schönberg, sung by Mme. Winternitz-Dorda with F. Wührer, and Bela Bartók's Second Violin Sonata, interpreted by Alma Moodie and Manfred Gurlitt.

The Berg Quartet was the most interesting number of the three, and the playing of it was admirable. Mme. Winternitz-Dorda's artistry did much to "suavify" the Schönberg cycle. The Bartók Sonata, on the other hand, suffered from its performance. The composer in this as in many of his other pieces seems to stress the ugly and to revel in jagged outlines, and these were dwelt upon by the performers to an extent that soon ceased to be agreeable. The work, however, has decided virility in spite of its angularity.

The second program included a Sonata for Violin and Piano by Florent Schmitt, played by Mr. Onnou and Gil Marchex; Five Songs from Hafiz by Schoeck, sung by H. Rehkemper, with the composer at the piano; Sonata for Violin alone by Erdmann, played by Alma Moodie in place of a Sonata by Miaskowsky, and Krenek's Third Quartet for Strings, played by the Amar Quartet.

The Schmitt Sonata has some moments of considerable charm, particularly in the first movement, but the second seems less consecutive in form. As a whole, it shows Debussy influence. The Schoeck songs were very beautiful and were given an enthusiastic reception. They smack of Brahms and have much of the dignity of that composer's lieder. The Erdmann Sonata is melodious, but monotonous on account of lack of contrast. The Krenek Quartet has a certain tempestuous strength, but it is mathematical and theoretical in character and appeals to the intellect rather than to the aesthetic emotions.

Many Musicians Among Ocean Voyagers

The sailing lists of incoming and outgoing liners show the names of several persons prominent in the musical world. Harriet Van Emden, soprano, left on the Belgenland on Aug. 15. Julia Clausen, mezzo-soprano of the Metropolitan, and her husband, Capt. Theodore Clausen, sailed on the Mongolia on Aug. 16. The same day Oda Slobodskaja, Russian soprano, arrived on the Van Dyke from engagements in South America. Edna Thomas, mezzo-soprano, sailed on the Leviathan on Aug. 18, and Dirk Foch, conductor, with his bride, formerly Consuelo Flowerton of New York, left on the Olympic. Mario Chamlee, tenor of the Metropolitan, and his wife, known professionally as Ruth Miller, arrived on Aug. 18 on the France.

Kreisler Completes Tour in China

Contradicting a report that musical conditions in China are unsatisfactory,

St. Louis Succeeds with Light Operas

[Continued from page 1]

"Maid" and "The Prince of Pilzen," second and third respectively. Mr. Herbert's "Sweethearts" was next on the list, coming in the sixth week of the season. His "Naughty Marietta," although least popular in the tale of figures, drew satisfactory attendances, especially so when it is remembered that it had to face the task of opening the ball. De Koven's "Fencing Master," in the third week, was one of the best productions, and its early appearance in the repertory may have accounted for its position of ninth on the attendance list. Both the Johann Strauss works, "Gipsy Baron" and "Fledermaus," made good records, taking sixth and seventh place, respectively.

As reported last week, the expenses of production averaged about \$27,000 weekly, representing an excess of about \$7,000 on each production over last season.

C. A.

A. Strok of Shanghai, concert manager, writes that Fritz Kreisler met with emphatic success in his recent tour, which began in Shanghai on April 24. In forty days, Mr. Strok states, the violinist gave twenty-nine concerts, all for sold-out houses. He played four times in Shanghai, twice in Tientsin, and twice in Pekin, and gave one special concert for the Chinese, which was attended by the President and Ministers. Mr. Kreisler's tour also included one concert in Seoul, two in Kobe, two in Kyoto, two in Osaka, one in Nagoya, nine in Tokio, and one in Simonoseki. He left for Europe on June 4. "Nothing disturbed his tour," the writer adds. "It was a success all through." Mr. Strok will also manage the Oriental tours of Jascha Heifetz, Joseph Schwartz, and Josef Hofmann.

ENTHUSIASM MARKS STADIUM FAREWELL

Closing Program Heard by 15,000—Two Soloists Appear

The concerts given by the New York Philharmonic at the Lewisohn Stadium of the College of the City of New York came to a successful close on Wednesday evening, Aug. 15, when a "request" program was led by Willem van Hoogstraten. The audience was estimated at nearly 15,000 and was quite the largest in the history of Stadium concerts.

The program, like the final one of last season, included Tchaikovsky's "Pathetic" Symphony. This familiar work had a generally effective performance and was followed by Wagner's "Meistersinger" Overture, Liszt's "Les Préludes," an abridged "Blue Danube" Waltz and Tchaikovsky's "1812" Overture.

Demonstrative applause increased in volume toward the end of the concert. Mr. van Hoogstraten bowed repeatedly at the close and in a brief speech thanked his auditors for their cordiality, praised the members of the orchestra and paid a tribute to Adolph Lewisohn, donor of the Stadium. The band played "For He's a Jolly Good Fellow" and "Auld Lang Syne" while the auditors cheered.

The previous three concerts introduced a pair of soloists. Cornelius Van Vliet, cellist, played two movements from Haydn's Concerto in D, Op. 101, on Sunday evening, displaying his customary artistry. The finesse of his playing was, however, to some degree lost in the outdoor setting. Schumann's "Evening Song" was given as encore. Beethoven's Fifth Symphony, Wagner's "Tannhäuser" Overture and "Salomé's Dance" from Richard Strauss' opera were played by the orchestra.

Monday's program, given for the benefit of the Autumn Club, introduced Elizabeth Santagana, soprano, as soloist. Miss Santagana was heard in Marguerite's Romance from Berlioz's "Damnation of Faust" with the orchestra and later in a group of songs including Ravel's "Kaddisch," Lazare Saminsky's "Berceuse Hébraïque" and Rubinstein's "L'Agneau de la Petite Sarah" and Rubinstein's "Rêve du Prisonnier." She sang with vivacity and in artistic style. The orchestra gave Mendelssohn's Third Symphony, two movements from Goldmark's "Rustic Wedding" Symphony and Dukas' "Sorcerer's Apprentice."

Tuesday's list had a somewhat popular appeal and included Rimsky-Korsakoff's "Schéhérazade," the introduction to Act III of Wagner's "Lohengrin," Tchaikovsky's "Nutcracker" Suite and "Marche Slave" and Liszt's First Hungarian Rhapsody.

URGES WAGNER ROYALTIES

American Manager for Tour by Son of Composer Asks Aid for Bayreuth

Confirmation of the engagement of Siegfried Wagner, son of the composer, to conduct a number of the leading American orchestras in a tour beginning about Jan. 10, for the restoration of the Festival Theater at Bayreuth, is made in a recent dispatch from Jules Daiber, New York manager, now visiting Stuttgart.

The rehabilitation of Bayreuth is the main object of the tour, and Mr. Daiber expresses a hope that "each orchestra in America will voluntarily pay a royalty on the Wagnerian selections to be played this season, said sums to be added to the fund. The opera companies," he says, "will also, I am sure, pay voluntary royalties on Wagnerian works."

The manager states that nine major

orchestras of the United States have thus far been placed at the disposal of the visitor for symphonic programs. These include the New York Symphony, New York Philharmonic, Philadelphia Orchestra, the San Francisco, Cincinnati and Detroit Symphonies and the orchestras of the Metropolitan, Chicago and Wagnerian opera companies. Artists who have sung at Bayreuth will be heard at these concerts.

An American and a foreign committee have been appointed to supervise the finances of the tour. The former includes A. M. Bagby, who has not yet, however, definitely accepted the invitation to act as treasurer; Ernest Urchs and Mr. Daiber. The German committee is headed by Mr. Beutter, treasurer, and includes also W. Schuler and Siegfried Wagner himself.

Mr. Daiber states that he is negotiating with Melvin Dalberg of the Wagnerian Opera Company, for a few guest appearances of Mr. Wagner to conduct his opera, "Bärenhäuter," in New York during January. Such appearances have already been announced by the company.

THEATER MUSICIANS MAY GO ON STRIKE

New York Union Threatens Walk-Out If Managers Refuse Increase

A strike of theater musicians in New York has been set for Aug. 27 by the Musical Mutual Protective Union if the wage advance of from \$20 to \$35 per week asked by this body is not granted by the managers. The demands of the musicians were laid before the Producing Managers' Association on Aug. 14 and a second conference was held on Aug. 20. The strike had been originally called for Labor Day.

The probability of a strike was questioned on Monday by a representative of Local 802, the second New York union, which is associated with the National Federation of Musicians. The official represented the attitude of the theatrical managers as a very fair one. He prophesied that concessions would probably be made, as Local 802 is also negotiating privately with the managers for a wage increase.

The officials of the Musical Mutual Protective Union expressed dissatisfaction with the results of negotiations by the rival union in a meeting held on Aug. 14. The offers of the managers were then reported as an increase of \$10 in the large theaters giving two daily performances and an \$8 increase in the vaudeville and smaller two-a-day houses.

After discussion lasting some time a resolution was introduced calling upon every member of the Musical Mutual Protective Union who now holds a card in the rival union, Local 802, to cease all connection with that organization.

As the result of a conference between the managers and union representatives on Aug. 20, the former offered an increased wage scale of \$60 weekly in the small theaters and \$75 weekly in the large houses. Another conference was scheduled to take place on Aug. 21.

New York "Times" to Bring Over Noted London Critics

[Continued from page 1]

known music critics in England. He has been music critic of the *London Times* since 1911. Mr. Colles was born in 1879. He studied at Oxford and received the degree of Bachelor of Music in 1903. He was music critic to the *Academy* in 1905 and assistant critic for the *Times* in the following year. Mr. Colles joined the British military forces in 1916, serving in Macedonia. He was a member in 1919 of the staff of the Royal College of Music, being lecturer on musical history and form, and the same year became director of music at Cheltenham Ladies' College.

Edwin Evans is widely known in Europe as a writer on musical subjects and is one of the leading champions of the younger English school of composition. He was formerly critic of the *Pall Mall Gazette* and has contributed articles to many English periodicals. Mr. Evans was for a period London correspondent for *MUSICAL AMERICA*. Last year he was honored by a group of British composers, who presented Mr. Evans with a portrait of himself in appreciation of his efforts in behalf of contemporary music.

OCEAN GROVE THRONG GREETS GALLI-CURCI

Fifth Appearance at Jersey Resort Provides Gala Night for 7,000 Persons

OCEAN GROVE, N. J., Aug. 19.—For the fifth time, not in successive seasons, however, Mme. Galli-Curci appeared last evening before an audience of nearly 7,000 persons, who gathered in the Auditorium to pay homage to the prima donna. It was a gala night, both the artist and the audience being in holiday mood.

Since Mme. Galli-Curci's last appearance here she has gained both in volume and in quality of tone production. There is today the velvety, luscious quality in the entire register which is always so ardently sought by coloraturas. The prima donna is a mistress of phrasing and tone coloring. While the audience waits, as before, for the high notes, the E flats and D naturals, the exceptional beauty of the middle and lower registers is impressive to a degree.

Differing considerably from a Carnegie Hall audience, the majority of the thousands present gave audible evidence of appreciation, not only of the lighter and more popular numbers on the program, but also of Rimsky-Korsakoff's "Hymn to the Sun," from "Coq d'Or," and "Chanson Indoue," from "Sadko." These two numbers, with their plaintive minor passages, extremely difficult to sing, carried a charm and beauty of interpretation which made them to many the gems of the program. Concessions to the popular taste were made in a long list of encores, including "Lindy Lou," "Silver Threads Among the Gold," "Suwanee River," "Home, Sweet Home" and two Spanish numbers, "Estralita" and "Clavilietus." Schumann's "Snow Drops" was also an added number.

The program opened with Donaudy's "Amorosi miei giorni" and Storace's "The Pretty Creature," and in the first group were also included "Lo, Here the Gentle Lark," by Bishop, sung to flute accompaniment; "Verborgenheit," by Wolf, and the aria, "Vale," from Gounod's "Romeo and Juliet." Later in the program Mr. Berenguer, flautist, played Camus' "Chanson" and Samuel's "Autumn Leaves a-Whirl."

Mme. Galli-Curci included in the closing group of her program a composition by her husband, Homer Samuels, "Pierrot," and in the same English group "Dry Be That Tear," by Dobson, and "Pray a Little Prayer for Me," by Russell. The printed program closed with the "Shadow Song" from "Dinorah," sung in exquisite style, with absolute fidelity in intonation, an excellence which characterized the entire concert.

D. L. L.

American Works to Be Given at "Proms" in Queen's Hall

Among the works new to British audiences which will be given by Sir Henry Wood at the Queen's Hall "Proms" are a new suite by Timothy Mather Spelman, entitled "Barbaresques," and Henry F. Gilbert's Suite, "The Dance in the Place Congo," taken from his ballet of the same name, which was given at the Metropolitan in 1918. Novelties by British composers will include "A Sea Poem," by H. Greenbaum; Scherzo, by John R. Heath; Piano Concerto, by Dorothy Howell; Two Orchestral Pictures, by Philip P. Sain頓; Four Choral Preludes and the Sarabande and Musette from "Fête Galante," by Dame Ethel Smyth; "A Vision of Night," by C. Armstrong Gibbs; Ballet Music from "St. John's Eve," by Sir Alexander Mackenzie; Fugal Concerto and Fugal Overture, by Holst; "Keltic Suite," by J. H. Foulds, and "Memorial Suite" for Piano and Orchestra, by Sir H. Walford Davies.

Charles Hackett to Sing for Spanish King at San Sebastian

A special "command" program of several American songs will be given before King Alfonso of Spain during his sojourn at San Sebastian by Charles Hackett, tenor, a dispatch to the *New York Times* states. The artist will be presented by Ambassador Moore and the concert will be given in the Grand Casino during the opera season. Mr. Hackett is scheduled to sing in performances of "Manon," "Traviata" and "Barber of Seville." After making these appearances he will sail for the United States, where he will be heard in concert and with the Chicago Civic Opera.

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Liszt, the Man and Master, as Siloti Knew Him

Memories of Student Days with the Great Hungarian Pianist and Composer—First Contact with Genius Exhilarating to Homesick Russian Youth—Lessons Free, But Only Bestowed on the Specially Gifted—His Face a Mobile Instrument to Reflect His Musical Wishes—When the Emperor of Pianists Played the “Moonlight” Sonata

By Alexander Siloti

[Alexander Siloti, or Ziloti as his name is sometimes spelled, is one of the most renowned living pianists and is noted as well as a conductor. He was born in Charkov, Russia, in 1863 and gained the gold medal at the Moscow Conservatory after studying under Nicholas Rubinstein and Tchaikovsky. As he relates, he later went to Weimar and spent three years in studying under Liszt, who regarded Siloti as one of his most gifted pupils. He has taught much and made many tours as concert pianist. In 1903 he organized his own orchestra in Petrograd and gave annual concerts, bringing forward scores by the younger Russian composers and many works by Liszt. Siloti has been heard frequently in all the important European countries and in the United States. He came to America in December, 1921, and is at present residing in this country.—Editor, MUSICAL AMERICA.]

TWAS a boy of nineteen when I first met the master in Weimar—it was in 1883. A boy, I say, with that freshness in my heart which we Russians always keep. Although I had come from Moscow, after a training which stamped me in Russia as a finished artist, I had come to Liszt with a special letter from the Imperial Russian Musical Society, the chief school in Russia, where I studied with Nicholas Rubinstein, an old friend of Liszt. Nicholas died in 1881, and I afterward took lessons from his brother, Anton Rubinstein.

As I entered the drawing room in the fine old house, the former home of the Herzog of Weimar, the master came forward to greet me. It was the lesson hour. I shall never forget his look; it was searching, but it was succeeded at once by a smile that was all-embracing and which swept me into his heart at once. The tears come to my eyes every time I think of that first meeting. The master was a tall man, a bit of a giant indeed, although his shoulders had begun to droop. The first impression of him was really inspiring. I felt as if I were in the presence of a demi-god, and I never, no matter how familiarly I saw him afterward, shook it off. There was something tremendously masterful in every look and mood of Liszt. If he had said nothing more than “How do you do?” to you, you felt the giant in him. But he never wasted a moment in his music-room, where pupils, all with credentials of finished artists, for he would see no others, came to him from the ends of the earth; and after a word or two on both sides, he remarked simply: “You are a pupil of Nicholas—sit down and play me something.”

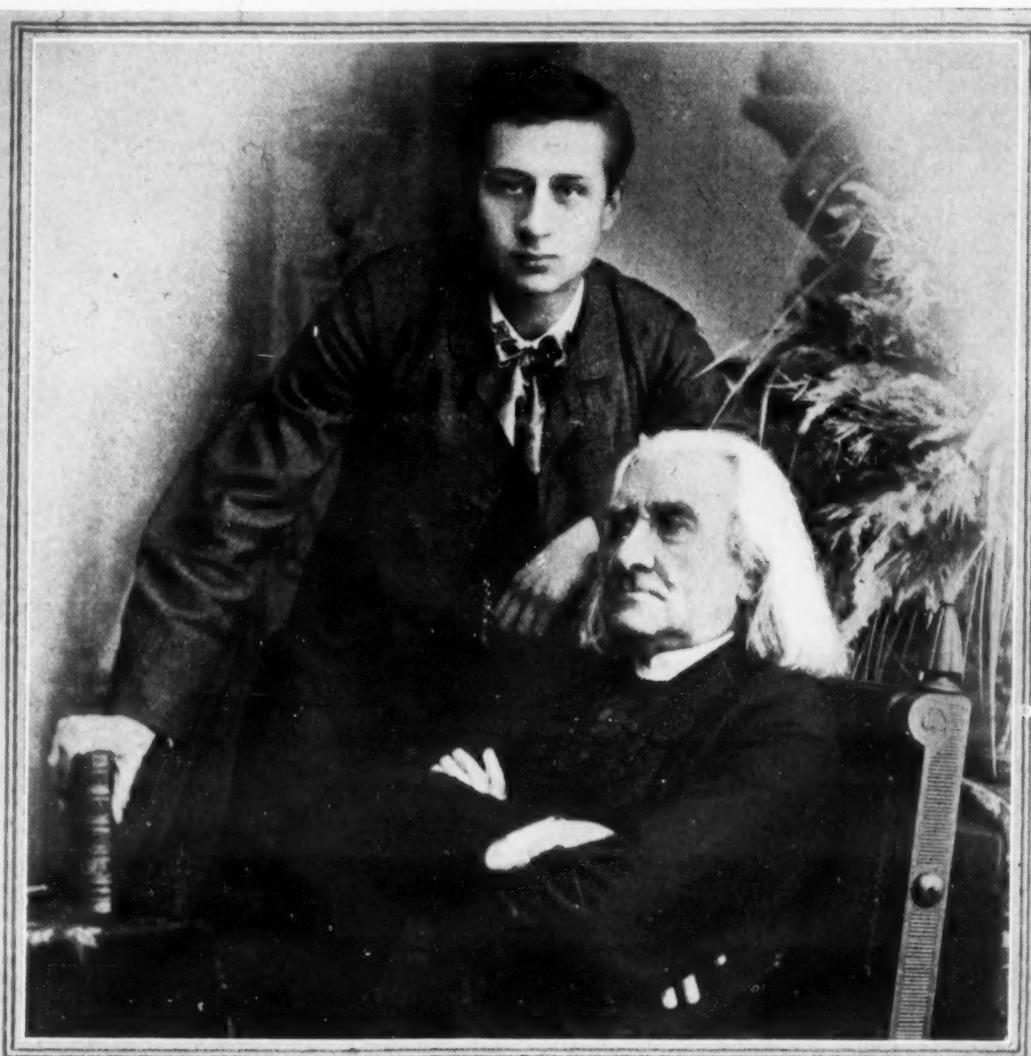
His usual manner was more than aristocratic, it was kingly, all-commanding, and yet he made you feel at home in his presence at once. So I sat down and played Chopin’s Ballade in A Flat, which I had brought with me for my début.

The master stood behind the piano—a great Bechstein grand—as was his custom, looking into the player’s face. He was all alert. At the second bar he stopped me. “No, don’t take a sitz-bath on the first note,” he exclaimed. He sat down to the piano and demonstrated. I was quite overcome. “Si, Signore. Si, Signore,” he said in Italian, rising and smiling almost maliciously, a little way he had at times. There was a touch of the Mephistophelian in the master, as others have noted.

As I went on he stopped me occasionally, took my seat and played the passages out himself. By the time I was done I had already received such an inspiration from his playing and his presence that I felt like a new man, I who only yesterday had been so homesick in Weimar, where I knew not a word of the



At Left: Alexander Siloti, Distinguished Russian Pianist; Right: Siloti, with His Master Liszt, in Student Days at Weimar



language and was indeed half afraid of this magician, that I had telegraphed to Russia that I was coming home at once! This was before I had come to Liszt. That first lesson transformed me, and I went back to my hotel and moved at once into permanent quarters. There was something absolutely magical in the master, although he had paid me no special attention, and I had played in the presence of twenty-five other pupils.

Liszt absorbed me: he was my heaven, my all, from that hour. The feeling only deepened with each following lesson. There were about thirty pupils with him at the time, and when we were all together, he was like a sun in our midst. Liszt was in his seventy-third year and beginning to show signs of age in his slightly stooped shoulders, but the light of his marvelous genius was as strong in him as ever, and young, gay and strong as we all were, we seemed to shrink beside him in common intercourse.

* * *

THAT music-room in Weimar was the highest plane of the divine art on the earth, and we were enraptured and lifted up within its glow. We felt as though the world outside were a world of shadows. At this period the master gave lessons regularly every week on Tuesdays, Thursdays and Fridays. These lessons were free, but to a select number only. He had no time to waste on mediocre talent, and one performance generally sufficed to prove whether you were fit for the circle. When, a young Hungarian with the fire of genius in him, he had come up to the great school, the Conservatory at Paris, Cherubini had refused to accept him because he was a foreigner without money. “If I be what I think I shall be,” he then resolved, “never a penny will be taken by me to give what I have from God.” And throughout his life he kept this promise. What Liszt gave to his pupils was given as the sunlight, the rain, the blessings of nature are given.

How shall I describe his teaching? Certainly his method was absolutely unique—startling! He either sat beside or stood opposite his pupil and indicated wholly by the constantly changing expression of his countenance the proper nuance. It follows that the pupil who became the most adroit and perfect in reading his countenance pleased him the best. For myself, after a short novitiate in this remarkable method, I found myself able to watch his face closely all through the lesson. Liszt was so full of music that his face became of itself almost a musical instrument. There never was anyone else in the world who could do this. The better we understood the fine play of his expression, the better we got on. We had to understand him. He told me once that he could do nothing for a pupil who did not understand him from

the start. He gave no instructions as to compositions. Each brought what he wanted to and laid the selections on the piano. The master ran them over and told us what to play. But in all the range of music he had only two standing prejudices—his own Second Rhapsody, which had been and was being played so much that he did not want to hear it, and Beethoven’s Sonata Quasi Una Fantasia (Opus 27, No. 2), which in his own prime he played as no other artist could.

I cannot say that I was his favorite pupil; I do not like the term anyway. But the master, for his part, had won me body and soul at my first hearing, and I very soon began to feel that I was sympathetic to him. He had a habit of walking up and down when a pupil was playing, and when the performance was unusually good, he would stop beside him with a glance of approval. Of course this raised me immensely in my own estimation. He also soon singled me out as one of the chosen few, a very few, whom it was his custom to invite to stay after the session. I felt very much stirred by the first invitation, but refused from shyness, pleading an engagement several times, until one day he came over to me and said simply: “You will stay with me afterward,” as if divining my reticence to accept this highest of pleasures to be one of Liszt’s guests.

It was equivalent to a king’s command, and I was the only one of his pupils asked that day. Two notable callers came, Marie Lipsius, the German musical scholar and his translator and the editor of his letters, and Fräulein Marie Breidenstein, a singer. A game of whist, of which he was very fond, was proposed. I knew the game well, but the moment I sat down beside the master and realized that I was about to play a game of cards with Liszt, I was seized with a kind of stage-fright, the same sort of nervous trembling that I have sometimes felt on a concert platform. My hands shook so that I could not hold my cards firmly. Soon enough I got over this feeling and displayed unwarantable boldness as the game advanced. Once when he declared trumps, I glanced at my hand and knew he could not win.

“Meister, you will take no tricks,” I exclaimed impulsively. His face changed. He retorted dryly, “Young man, keep calm.” That remark of mine spoiled the rest of the game. His companions quite understood his mood, and we finished in silence. But Liszt was going to punish me. As he shuffled the cards for the final deal he turned to Fräulein Breidenstein and asked her: “Do you know the story of the celebrated Dresden comedian?” “No,” she answered. “Oh, it is a charming story. He was a great artist and was very popular in Dresden. He went abroad to act and on his return was asked: ‘Well, did you have a great success?’ ‘Yes, very great.’ ‘And did you make much money?’ ‘Yes, a great deal.’ ‘Did you learn anything?’ ‘No, I learned nothing, but I became arrogant.’”

Liszt darted a glance at me and laughed a real Mephistophelian laugh. I pressed hard upon my chair, hoping I would sink through the floor.

* * *

DURING that summer when I had neglected writing to my mother in Moscow for some days, she wrote to the master asking him how I was getting on. Remember I was only nineteen and engaged in my first courtship, too! He came to me one day at lesson, remarking, “Come here, I want to speak to you.” We went into his bedroom, which was furnished like an ascetic’s—a reminder of his monastic days. He suddenly became grave and said: “Tell me, please, when did you last write to your mother?” I was covered with shame and confusion, but tried to prevaricate my way out of it. I answered that I had written the day before, having instantly formed the purpose to write that evening. The master gave me a penetrating look—he knew I had lied. “Now, my dear boy,” he said in a strange voice, stern and yet paternal. “don’t do this again, because your mother has written to tell me she is anxious about you. You are young and there is one thing you should remember. I am seventy-three years old and have lived my life happily enough, but it is entirely owing to the fact that I have always been a good son to my mother. Remember

[Continued on page 4]

Brilliant Season in Store for Symphony Audiences

[Continued from page 1]

tion" and Stravinsky's "Le Sacre du Printemps."

Among the American works to receive a first presentation will be Felix Borowski's prize-winning tone poem, "Youth," and two new works by young Eastern composers.

The Philharmonic will give seventy subscription concerts at Carnegie Hall, the Metropolitan Opera House and the Brooklyn Academy of Music, ten concerts in a series for students at Carnegie Hall and sixteen concerts out of town.

In addition to the foregoing, the membership concerts will be given as usual at the Waldorf-Astoria.

At the present time Mr. van Hoogstraten is on a brief vacation after a week's visit to Philadelphia as guest conductor, Mr. Hadley is in San Francisco and Mr. Mengelberg is inspecting scores in the seclusion of his summer home in the Engadine.

The list of soloists who have been chosen to appear with the Philharmonic next season includes the names of Paul Kochanski, Efrem Zimbalist, Bronislaw Huberman, Jacques Thibaud, Carl Flesch, Scipione Guidi, Erika Morini and Albert Spalding, violinists; Felix Salmond, Leo Schulz and Cornelius van Vliet, cellists; Ernest Schelling, Mitja Nikisch, Yolanda Mérö, Ossip Gabrilowitsch, Harold Bauer, Mischa Levitzk, Percy Grainger and Wilhelm Bachaus, pianists, and Wanda Landowska, harpsichordist. In the series of concerts at the Brooklyn Academy of Music the soloists will be Mr. Gabrilowitsch, Nina Koschetz and Dusolina Giannini, Mr. Bauer and Mr. Guidi.

Mr. van Hoogstraten and Mr. Mengelberg will each lead a series of concerts in other cities. Those in which Mr. van Hoogstraten will appear are Plainfield, Worcester, Boston and at Princeton, Yale, Dartmouth, Mount Holyoke and Connecticut colleges. Mr. Mengelberg will conduct concerts in Philadelphia, Baltimore, Washington, Lancaster and Pittsburgh.

The Philharmonic office reports that the coming season promises to be a prosperous one, subscriptions to date exceeding last year's up to the same time.

A report from Prague states that Mr. Mengelberg will include a work entitled "Scherzo Giacosa" by Jaromir Weinberger, Czech composer, among his novelties next season.

Damrosch Plans Beethoven Cycle

Walter Damrosch, conductor of the New York Symphony, will present next season a Beethoven cycle in which all the nine symphonies will be given in chronological sequence in six of the regular Thursday afternoon and Friday evening subscription concerts in Carnegie Hall. Besides the symphonies Mr. Damrosch's plan includes the performance of other Beethoven works, both vocal and instrumental. The concerts will be kept within the two-hour limit, but following the regular program other smaller Beethoven compositions will be presented in a twenty-minute postlude.

The dates for the Beethoven cycle are as follows: Nov. 8 and 9, Nov. 22 and 23, Jan. 3 and 4, Jan. 10 and 11, Jan. 24 and 25 and Jan. 31 and Feb. 1.

The cycle, Mr. Damrosch wrote to Harry Harkness Flagler, will elucidate the three "periods" of the master and would also serve to commemorate the centennial of the first performance of Beethoven's Ninth Symphony, May 7, 1824. The idea was warmly approved of by Mr. Flagler.

The New York Symphony will begin its forty-sixth season at Carnegie Hall on Thursday afternoon, Nov. 1, and Friday evening, Nov. 2. The plans include twelve Thursday afternoon concerts and twelve Friday evening concerts at Carnegie Hall, sixteen Sunday afternoon concerts at Aeolian Hall and six Saturday afternoons at the Brooklyn Academy of Music.

Bruno Walter, who directed three concerts for the Symphony Society last February, will return as guest conductor for a period of five weeks from the beginning of February to the middle of March. Mr. Damrosch will direct all the concerts from the opening of the season to Feb. 1 and again from the middle of March to the end of the season.

The complete list of soloists reads: Harold Bauer, pianist; Pablo Casals, cellist; Samuel Dushkin, violinist; Florence Easton, soprano; George Enesco, violinist; Dusolina Giannini, soprano; Jascha Heifetz, violinist; Josef Hofmann, pianist; Paul Kochanski, violinist; Wanda Landowska, harpsichordist; Mitja Nikisch, pianist; Sigrid Onegin, contralto; I. J. Paderewski, pianist; Frederick Patton, baritone; Moriz Rosenthal, pianist; Albert Spalding, violinist; Reinhard Werrenrath, baritone, and Efrem Zimbalist, violinist.

Interest in the Symphony Concerts for Children has grown so rapidly that the

number of persons who wish to subscribe can no longer be accommodated in Aeolian Hall. As there is now a long waiting list, the management announces that the four Saturday morning concerts will be given in Carnegie Hall next season. The Symphony Concerts for Young People will enter upon the twenty-sixth season of this series with the usual six Saturday afternoon concerts at Carnegie Hall.

Mr. Damrosch has not yet announced his list of new works, but he brought back from Europe works by Stravinsky, Holst, Respighi, De Falla, Pierné and Roger-Ducasse. He has accepted for performance a symphonic poem, "The North and the West," by Howard Hanson, who is now at the American Academy in Rome.

The State Symphony's Plans

The State Symphony, under the baton of Josef Stransky, will be the first to be heard in the New York orchestral season, opening its Wednesday evening series at Carnegie Hall on Oct. 10. Other dates in this series are Dec. 19, Jan. 23 and Feb. 13. Four Wednesday afternoon concerts will be given at Carnegie Hall on Jan. 2, 9 and 16 and Feb. 6. Six Sunday afternoon concerts in the Metropolitan Opera House will be given on Dec. 30, Jan. 13 and 27, Feb. 3 and 17 and March 2. Mr. Stransky's list of novelties is not yet complete and will be announced later. He will present, among others, several new American scores and some works of the modern English school.

The State Symphony soloists are Marie Jeritza, soprano; John McCormack, tenor; Ossip Gabrilowitsch, pianist; Ignaz Friedman, pianist; Helen Stanley, soprano; Percy Grainger, pianist; Georges Enesco, violinist; Bronislaw Huberman, violinist.

More Concerts for Philadelphia

PHILADELPHIA, Aug. 18.—This city's orchestral fare will be spread more lavishly than ever before on a more bounteous table. The new season will find the Philadelphia Orchestra, under Leopold Stokowski, playing more frequently at home, following the policy adopted last year by the directorate in dropping some of the out-of-town concerts. The Harrisburg and Pittsburgh concerts will be omitted. In addition, therefore, to the regular Friday afternoon and Saturday evening series of twenty-six concerts each, an increase which began last year, there will be six instead of four special non-subscription concerts and the children's concerts will be increased to two series of four each instead of two each.

Following recent precedent, there will be at least one distinguished guest conductor from abroad, but Manager Arthur Judson's announcement as to identity and time of appearance is not yet ready.

The Philadelphia Orchestra will play ten programs in New York, five in Baltimore and five in Washington. In addition to the week in Toronto at the festival the Orchestra will inaugurate concerts in Ottawa and Montreal, returning to the latter city after a long absence.

The Philharmonic Society will present its orchestra in at least half a dozen Sunday evening concerts, with a possibility of "extras," since all last season's houses were thronged. Josef Pasternack will direct.

The Symphony Society of New York will play a series of six programs, under local direction of Helen Pulaski Innes. Walter Damrosch will conduct the earlier concerts and a guest conductor, to be announced, the later ones.

Since the discontinuance of the Boston Symphony season here a few years ago there has been left an open field for another visiting organization. There are rumors that the New York Philharmonic will play a brief series here, but Manager Judson has not yet made any announcement.

I now recalled that Anton Rubinstein had said at a banquet given in his honor in Vienna: "We all are corporals and Liszt is the one and only field marshal."

How true this estimate was! In my opinion Liszt was as far removed from Rubinstein as Rubinstein from the rest of us. I have never played that sonata in public; I have never heard it again, for if I have happened to be at a concert where it was to be played I have always left the hall. It seemed to me that I should be insulting Liszt's memory, not to speak of the martyrdom it implied to myself.

Beent, will provide programs for the suburban sections.

W. R. MURPHY.

Boston Actively Preparing

BOSTON, Aug. 20.—Columbus Day, Friday, Oct. 12, will see the opening of the Boston Symphony season, the forty-third since the foundation of this organization. The programs cannot yet be announced, as they are now being selected by Pierre Monteux, the conductor, who is in France. He will return to America about the middle of September.

The first Saturday night concert will be given on Oct. 13, and the season will continue for twenty-four Fridays, twenty-four Saturday nights and five Monday nights. Monthly concerts will be given at Sanders Theater, Memorial Hall, Cambridge.

The popular concerts of the People's Symphony, conducted by Emil Mollenhauer, will be continued this year. It is not yet certain whether they will be given in St. James Theater.

W. J. PARKER.

Chicagoans' Plans Incomplete

CHICAGO, Aug. 18.—Practically no information is available at the time of writing as to the plans of the Chicago Symphony. Frederick Stock, the conductor, is at present in Europe, and the choice of new works depends upon his success in finding novelties while abroad. The only new work which is thus far known to be scheduled for performance is Felix Borowski's tone poem, "Youth," which last May won the North Shore Festival prize. There will probably be no changes in personnel in the important positions of the orchestra. Jacques Gordon will remain as concertmaster and Alfred Wallenstein as principal cellist. Several players will undoubtedly be chosen from the Civic Orchestra. The writer is informed by Mr. Vogelli of the management that nothing definite has been or can be arranged until Mr. Stock's return in September.

FARNSWORTH WRIGHT.

Brilliant Outlook in Detroit

DETROIT, Aug. 18.—William E. Walter, manager of the Detroit Symphony Orchestra, has returned from Europe and is busy with plans for the coming season, which promises to be one of unprecedented brilliance.

There will be the usual fourteen pairs of subscription concerts, conducted by Ossip Gabrilowitsch, for which the following soloists have been engaged: Efrem Zimbalist, Sophie Braslau, Ilya Schkolnik, Moriz Rosenthal, Frieda Hempeil, Mischa Elman, Wanda Landowska, Sigrid Onegin, Mitja Nikisch, Fannie Bloomfield Zeisler, Clara Clemens and Ossip Gabrilowitsch.

Notable pairs will be those of Dec. 27 and 28, when the Beethoven Ninth Symphony will be produced with the Detroit Symphony Choir and a quartet, and those of March 20 and 21, when Bruno Walter appears as guest conductor.

The schedule includes twenty Sunday concerts, five young people's concerts and two series in Orchestra Hall of five programs each for the public and parochial schools of Detroit and the public schools of the suburbs, all of which Victor Kolar will conduct. Edith M. Rhett will talk at the last two groups of concerts and will have charge of extension work in musical appreciation in schools, industrial plants and clubs.

The orchestra will make a short tour, giving five concerts in Buffalo, one in Pittsburgh, several in Ann Arbor, Grand Rapids, London, Rochester and other cities.

The organ which Mr. and Mrs. William H. Murphy will present to the Detroit Symphony Society will be dedicated at a special concert in February.

MABEL McDONOUGH FURNEY.

Fine Series for Cleveland

CLEVELAND, Aug. 18.—Adella Prentiss Hughes, manager of the Cleveland Orchestra, announces a most attractive season. With Nikolai Sokoloff as conductor for the sixth year, Oct. 11 marks the beginning of another thirty weeks' series. The usual sixteen pairs of symphony programs on Thursday evenings and Saturday afternoons are scheduled. Soloists to appear are Josef Hofmann, Mme. Carreras, Beryl Rubinstein, Arthur Frankford Symphony, under Hedda Van Dem

[Continued on page 13]

Liszt, as Siloti Knew Him

[Continued from page 3]

what I say." That scene will never lose its freshness for me as long as I live.

Of his marvelous charm of personality many have spoken and written, but I can unreservedly say that never in the course of a long professional career have I known anything to match it. His manner of greeting a lady with a chivalrous bow and his left hand pressed to his heart was a liberal education in itself. Who but Liszt could do it!

As to his playing—at seventy-three—I will give you one little story. Anton Rubinstein, the Great, was playing at the Gewandhaus in Leipzig that summer, and Liszt advised me to go and hear him. The occasion happened to be a recital of Beethoven's sonatas. The great artist was at his best. His performance of the "Moonlight" Sonata was simply marvelous. I hurried back to Weimar to tell Liszt all about it. He listened to my raptures, including the statement that I had never heard anything like that performance of the "Moonlight" Sonata.

"Very good, very satisfactory," he said composedly at the end and walked over to the piano. There was a copy of the "Moonlight" Sonata lying on it, which a young American woman had brought.

"My dear child," he said, turning to her, "this piece must not be brought to the lessons; I allow no one to play it because when I was young it was my *spécialité*. But as we are in a good humor today, I will play it for you." He turned to me with a glance of deep meaning.

I held my breath as I listened. Rubinstein had played on a perfect Bechstein in a hall with perfect acoustic qualities; Liszt was playing in a little carpeted room, in which small space thirty-five or forty people were sitting. The piano

was worn out, unequal and discordant. He had only played the opening triplets, however, when I felt as if the room no longer held me, and when, after the first four bars, the G sharp came in, in the right hand, I was completely carried away. Not that he accentuated this G sharp; it was simply that he gave it an entirely new sound, which even now, after twenty-seven years, I can hear distinctly. He played the whole of the first movement, then the second; the third he only began, saying that he was now too old and had not the strength for it. I then realized that I had completely forgotten having listened to Rubinstein a few hours before. As a pianist he no longer existed.

As I have said before, I make this statement deliberately with full knowledge of what I am saying, and, as all the musical world knows my opinion of Rubinstein, they may thus gain some faint idea of what Liszt was as a pianist. When he had finished, the master got up and came across to me. I was utterly unstrung, there were tears in my eyes. I could only say, "Meister, I am quite dazed. I never heard anything like it." He only smiled upon me kindly and said: "We know how to play after all, eh?"

I now recalled that Anton Rubinstein had said at a banquet given in his honor in Vienna: "We all are corporals and Liszt is the one and only field marshal."

How true this estimate was! In my opinion Liszt was as far removed from Rubinstein as Rubinstein from the rest of us. I have never played that sonata in public; I have never heard it again, for if I have happened to be at a concert where it was to be played I have always left the hall. It seemed to me that I should be insulting Liszt's memory, not to speak of the martyrdom it implied to myself.

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Artists Make Merry in Summer Haunts During Holidays



A MUSICIAN'S life is unlike the famous policeman's in "The Pictures" in that it is often a happy one. Especially during the summer season, when the holiday spirit is abroad in the land while the toils of studio and concert platform, the boredoms of Pullmans and—say it softly!—of rural reporters give way to the delights of mountain and plain, walking, tennis, angling—which ever happens to be the artist's favorite method of checking off the bright hours.

This, the third instalment of MUSICAL AMERICA's Vacation Series, affords glimpses of another dozen musicians engaged in following out their summer

schedules. No. 1 shows Herma Menth, pianist, at Universal Film Studios, Los Angeles, with a canine actor. In No. 2 Queena Mario, soprano of the Metropolitan, is seen boating at Bolton, Lake George. No. 3 is a snapshot of Carl Kinsey, manager of the Chicago Musical College, on board the Paris, just before that giant liner turned her nose eastward on her latest voyage to Europe. "After a Ride in the Wilds of Utah" might be the title of No. 4, the equestrienne being Lucy Gates, the admired soprano.

No. 5 shows another member of the singing fraternity, Sue Harvard, soprano, far from the city's din. Miss

Harvard is preparing for a strenuous season by mountain climbing, golfing and fishing at Watkins Glen, N. Y. No. 6 takes us to the hallowed precincts of St. Mark's, Venice, where, on the historic Piazza, Frances Peralta, Metropolitan soprano, makes friends with one of the pigeons which haunt the scene. Gianni Viafora, the genial magician of the pencil, and Mme. Viafora, well-known voice teacher, are seen in No. 7 at their summer retreat, Martha's Vineyard, Mass. No. 8 reveals the eminent Polish pianist and composer, Sigismund Stojowski, with his son, Alfred Charles—a godson of Mme. Sembrich and Josef Hofmann—at Mr. Stojowski's summer place near

New York. Both radiate contentment.

Harry Gilbert, well-known accompanist and conductor, has made friends with a diminutive Georgia fawn in No. 9. Mr. Gilbert is at Paducah, Ky., where he has a summer class to look after between intervals of golfing, fishing and swimming. No. 10 shows Mme. Cisnaros and Lillian Croxton, the soprano, on the Daniel Ritchey estate, White Plains, N. Y., where they both sang recently. Wilfried Klamroth, New York vocal teacher, with a group of his summer students, is the subject of No. 11. The locale is Spring Lake, N. J. In No. 12 is seen George Vause, accompanist, at Jordan Pond, Mount Desert Island, Me.

BANDS AWARDED PRIZES AT ELKS' ATLANTA CONVENTION

Numerous Concerts a Summer Feature in Georgia Capital—Amusement Pavilion Opened

ATLANTA, Ga., Aug. 18.—Band contests were a feature of the recent fifty-ninth convention and reunion of the Order of Elks, held in Atlanta. There were twenty-two bands in attendance. Prizes amounting to \$3,000 were offered by the C. G. Conn Company of Elkhart, Ind. First prize was won by Buffalo, Mr. Bolton, leader; second prize, Santa Monica, Cal., and third prize, the "Sunshine Special" South Dakota Band, William Peek, leader. The Grand Lodge dispensed with meetings to attend the contest. A massed band concert, in

which all the prize contestants participated, followed.

A novel program included a series of pantomime and dancing, interpreting plantation melodies, by sixty Atlanta girls, accompanied by the Atlanta Elks' Band of fifty players, Michael Greenblatt, leader. Buffalo and Philadelphia lodges with bands gave spectacular reviews. E. Volpi, chairman, and C. A. Sheldon, Jr., vice-chairman of vocal music, presented a chorus of 500 local singers at the opening meeting.

Complimentary to the visiting ladies of the convention, a concert was given by the Atlanta Women's Club in their auditorium. Mrs. C. Chalmers was chairman of the music committee. The Metropolitan Symphony, Buel B. Risinger,

conductor; Hazel Whitney Rolfe, soprano; Byron Warner, tenor; John L. Eichstadt, violinist, and Elizabeth Leopold, dancer, took part in the program.

At a recent reception given by the Women's Club, Mrs. Alonzo Richardson, president, to Gov. and Mrs. Clifford Walker, members of the Georgia Legislature and their wives, a musical program was presented under the direction of Mrs. C. Chalmers, chairman. The program included a harp solo by Edyth Marmion Brosius of Washington, D. C.; songs by Mrs. W. O. Chears and a number by Elizabeth Leopold, dancer. Mrs. Chalmers was the accompanist.

The \$1,500 amusement pavilion at the Confederate Soldiers' Home was formally opened with a concert by the Georgia Railway and Power Company Band on Aug. 5.

Virginia Futrelle of New York is singing with success to Atlanta theater audiences. Another artist attracting capacity houses in the local theaters is Madalena Hauff, who has returned from study in New York.

Every Sunday afternoon concerts are given at Lakewood by Wedemeyer's Orchestra. Barber's Municipal Band has been heard at Grant and Piedmont parks.

HELEN KNOX SPAIN.

Albert Spalding, violinist, has been engaged by Sergei Koussevitsky as soloist for one of his series of subscription concerts at the Paris Opéra. Mr. Spalding will present at this concert a new "Gregorian" Concerto by Respighi. He has also been engaged as soloist with the Concertgebouw Orchestra of Amsterdam for next spring.

Mme. Soder-Hueck Plans Demonstration Recital Series for New Artists



Ada Soder-Hueck

Ada Soder-Hueck, New York vocal instructor, has closed her Metropolitan Opera House studios after an intensive summer session of six weeks which was attended by many teachers of singing and professional singers. A high degree of enthusiasm marked the summer course, which was devoted to tone work, elimination of muscular interference, and the preparation of répertoire for the coming season. Mme. Soder-Hueck regards "throatiness" as one of the peculiar difficulties of the American singer, in spite of the fact that English is as beautiful and singable a language as any other.

"In the work of building and rebuilding singers," says Mme. Soder-Hueck, "we have to deal not only with the vocal apparatus, but with the disposition and personality of the individual. True methods of coaching and instruction must be adapted to the needs of each person. The secret of voice production can be found in relaxation, resulting in the true spinning of the tone (bel canto), and free command of artistic effect. Only then can vibration have full play."

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"THE CHEAT" With Jack Holt, supported by Charles de Roche. Adapted by Ouida Bergere, from the story by Hector Turnbull.

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With Lois Wilson and Richard Dix, supported by Frank Campeau and Noah Beery. Adapted by Doris Schroeder. Directed by Victor Fleming.

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Paramount Pictures

Resonance and volume of tone come not from effort but through relaxation. Complete forgetfulness of self in the emotional delivery of the message of the song will bring success. It often becomes necessary to repair voices as well as build them, and in this work the mental attitude of the artist must be studied and developed in the correct channels."

Mme. Soder-Hueck will spend her vacation in the Adirondacks. For the coming season, many bookings have already been arranged for her pupils, and a series of demonstration recitals will be held regularly in her studios to launch a number of new singers. Her studios will reopen on Sept. 17.

Dorsey Whittington Plays at Woodstock, N. Y.

WOODSTOCK, N. Y., Aug. 18.—Dorsey Whittington, pianist, recently gave two concerts here that aroused considerable enthusiasm. The first of these was given at the Maverick Colony at Woodstock, the pianist giving a fine performance of the concerto by Rimsky-Korsakoff. He was asked to give a second recital at the League Studio Hall in the village of Woodstock. The latter program included groups of numbers by Brahms, Schumann and Chopin and briefer works by Palmgren, Debussy, Godowsky and Friml. Both events were under the management of Mary H. Flint of New York.

Philadelphia Women's Symphony Heard at Ocean Grove

OCEAN GROVE, N. J., Aug. 18.—The Women's Symphony of Philadelphia, led by J. W. F. Leman, gave a successful concert before a large audience at the Auditorium here recently. Henry Gurney, tenor, and Florence Haenele, concertmaster, were the soloists. A special number was given by four trumpeters of the orchestra. Agnes Percival, Carolyn Prowatain, Pearl Snyder and Mabel Swint-Ewer. The program was one of the regular summer series at the Auditorium.

Cortot to Head Directoral Board of Paris Ecole Normale

Alfred Cortot, French pianist, has recently been appointed president of the Board of Directors of the Paris Normal School of Music. During a part of the year the artist teaches a course in interpretation at this institution. A fund of 300,000 francs was recently awarded by Walter Scott, an American, to enable ten American students to study under Mr. Cortot at the school annually.

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Edison Will Record Playing of Veteran Michigan Fiddler

BECAUSE Thomas A. Edison liked the tunes which eighty-one-year-old Jasper E. Bisbee of Paris, Mich., has been playing for decades at the rural dances, when he heard them recently on a vacation trip, the inventor has invited the veteran fiddler to make records of them in his laboratory. A dispatch to the New York Herald from the Michigan town states that Mr. Edison, Henry Ford and Harvey Firestone on their vacation outing by automobile were told of Bisbee's prowess and made a special visit to his home to hear "the sort of thing one can't get nowadays." Mr. Ford, it is further stated, offered to buy the violinist's instrument for \$100, and laid the sum on the table with the promise that he would "come back for it later."

Leman Pupil Soloist at Willow Grove

PHILADELPHIA, Aug. 18.—Oscar Langman, violinist and pupil of J. W. F. Leman, conductor of the Women's Symphony, was soloist with the Leps Orchestra at Willow Grove, recently. He played Bruch's G Minor Concerto, winning enthusiastic applause, and had to give encores.

Reopening of the Vocal Studios of MME. MINNA KAUFMANN

September 15, 1923

AMONG Mme. Kaufmann's advanced pupils who are successfully filling professional engagements are Betty Burke, who is concertizing and who will teach next season at the College of the Sacred Heart; Esther Carlson, teaching and appearing in concerts in the west; Mildred Perkins, directing and singing in the Alexandria Opera Company, now on tour; Una Haseltine, also a member of this company; Elizabeth Johnston, active in concert work in the west; Maude Young, who has a large class of pupils and is heard frequently in the large picture houses.



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Address all communications

601 CARNEGIE HALL

NEW YORK



August 25, 1923

MUSICAL AMERICA

7



Dear MUSICAL AMERICA:

It is natural that there should be considerable interest among cultured people as to what will be the attitude of our new President, Calvin Coolidge, toward music and art. The name "Calvin" and the fact that our President comes from New England would suggest that he might share the general prejudice with which his name and origin are associated.

It will dispel a great deal of misunderstanding in the matter, however, if I quote (from one of the addresses he made some time ago) his very strong appreciation of the value of music. He said:

"Music is the art directly representative of democracy. If the best music is brought to the people, there need be no fear about their ability to appreciate it."

This emphatic declaration should dismiss once for all any apprehension that the White House will be run on narrow lines. Furthermore, it is known that his wife is broad-minded, likes dancing, appreciates the value and charm of color, and while she is a very modest and unassuming lady, is gifted with rare tact, has a very genial personality, as might be expected from a woman who was originally a country school teacher.

Years ago, when she was only eighteen and was known as Grace Goodhue of Vermont, she visited the White House. As she stopped to examine the gold grand piano in the East Room, a policeman stepped up and told her to move on. She certainly never realized then, when she was one of a party of young school teachers from New England to pay Washington a visit, that she would some day be the mistress of the mansion and of that gold piano. It happened in the Roosevelt administration.

* * *

Prof. Leland A. Coon of the University of Oregon sends me a copy of *L'Intransigeant* of Paris for June 28. It contains an interview with Jacques Thibaud, the well-known violinist.

Thibaud said that all the forces in America are exerted to acquire not merely material wealth, but culture. He is particularly anxious to remind his compatriots that if French artists are to succeed in this country only the best should come here, as the opportunity for inferior talents boosted by all kinds of *réclame* has definitely passed. American opinion is sound, prompt and decisive. The rule of bluff is over.

For these reasons he advises his compatriots, especially artists, to work incessantly and to perfect themselves in their art before they make an attempt on the United States, and to prove his point he mentions Clément, Muratore, Calvé, Marcel Dupré, Alfred Cortot, Pierre Monteux, Joseph Bonnet as instances of artists who have been admired and successful here.

He adds that he was surprised to find in many of the smaller cities a wonderful appreciation of the best in music. He speaks particularly of the great orchestras in Boston, Philadelphia, New York, Chicago, Cleveland, Minneapolis, St. Louis, San Francisco and Los Angeles, in order to show that we already have reached a high degree of musical knowledge and culture.

He speaks also of the fact that while so many of our orchestral conductors are Germans, they do not hesitate to produce music by Frenchmen. He particularly instances the performance in Cleveland of the Second Symphony of d'Indy, and that the Springfield Orchestra at a concert under a German conductor played "The Marseillaise" in his honor.

He has a good word for the Canadians, especially the French Canadians, whom the French are often inclined to neglect. They are very musical and appreciate the best.

While Thibaud's appreciation of this country may be somewhat colored by the fact that he made a great success here and no doubt will return to us, at the same time what he said is in line with what has been said by other French artists, particularly Muratore, Calvé and Monteux.

Perhaps the most significant part of his statement is his insistence that only those French artists who are really of the first rank should today make an attempt to visit us with any hope of success, that the day has gone by when second rate and inferior talents, on the strength of *réclame*, can come here and get away with it.

* * *

A sidelight is thrown on the situation by Claude Warford, well-known teacher and coach, in whose studios a number of Broadway celebrities who have shone in musical comedies and light opera have been discovered.

Warford says that from year to year the managers are becoming more exacting as to their requirements in the vocal line. Now they seek far and near for fresh, new voices to carry the coming crop of musical productions to success. Time was when a pretty face, a neat figure and the ability to screech a high C was all that was necessary for headline honors. This has all gone by.

Today the musical representative of a manager listens intently for vocal imperfections that might mar a performance. More than ever today the real singer is assured of a place, and so the standard of vocal attainment on Broadway has been lifted much higher. Singers haven't been the last to realize this. So many even of the leading stars are as assiduous in the cultivation of their voices, says Warford, as those who occupy accepted positions in the concert world.

Those who still believe that it is necessary to go to Europe for a musical education should visit the studios of some of our leading teachers and also our leading conservatories and music schools. They will be surprised at the high standard that prevails and they will also be surprised at the wonderful amount of musical talent to be found there. True, much of this talent is of foreign birth or descent.

* * *

Another sidelight on the steady growth of musical knowledge and appreciation in this country is shown in the recent success of the Cleveland Male Choir which won the chief choral event at the National Eisteddfod in Wales with its prize of \$600 and a silver harp.

While it is true the conductor is a native of South Wales and three members are Welsh born, the rest of the chorus is made up of seven or eight different nationalities, so that we can call it genuinely American.

We are accustomed to have the great ones in Europe send for an American dentist or surgeon. We are accustomed to read that Americans have won on British golf links and tennis courts and that our scholars win international races—one of them has just swum the English Channel—but that an American chorus should go to the great Welsh Eisteddfod and win first place is something new and is particularly interesting because it is only in the last few years that choral singing, aside from the German singing societies, has been taken up seriously in this country.

Let me not forget, however, to say that for a long time there has been a wonderful chorus among the Welsh miners at Scranton, Pa., under the fine direction of John T. Watkins. The Welsh have always been noted for their splendid chorus singing, which can compare with the best to be found in Germany or anywhere.

At their national Eisteddfods in Wales, when the choruses from the various cities and districts come to compete, there is tremendous rivalry. I told you once that years ago, when I was in Wales, I saw two men arguing and then fighting on the sidewalk. It took several of us to separate them.

It seems the dispute had arisen as to the particular manner in which a certain musical phrase should be sung in a com-

petition in which their respective choruses had been competitors.

* * *

The latest reports from Viareggio, Italy, which is not far from Firenze, or Florence as we call it, where Giacomo Puccini has a beautiful villa, tell us that "Turandot," the opera on which the distinguished composer is at work, is not likely to be finished in time for production the coming season, so it will possibly not be till the fall of next year that we shall hear it in New York, after its production in Milan.

Among visitors at Viareggio, which is a lovely place, though it is not a fashionable resort, is our good friend de Luca, leading baritone of the Metropolitan, who is naturally in close touch with Puccini.

One reason why the new opera will not be finished this year is that Puccini is a slow worker. This is a sign of his genius. He never goes to his piano to compose unless he is in the mood and feels the inspiration.

* * *

The House of Representatives in Atlanta, Ga., has just voted a particularly heavy tax on all opera companies touring in Georgia. Henceforth opera companies touring in cities with more than 100,000 population will be taxed \$2,500 for each contract and \$1,000 in cities of less population.

This will hit the Metropolitan Opera Company, which goes to Atlanta at the close of every season for a week of opera.

Those who will have to pay this tax should have engaged Victor Herbert as their legal representative. You know when San Francisco went dry, the city fathers looked around to see where they could make up the loss of the whiskey tax. So having no particular liking for music or musicians, they put a tax on music teachers who had to take out a license.

When Victor Herbert was there he attended a meeting of the authorities, headed by the mayor. Said Herbert: "What's this I hear about your taxing musicians? Why, even Julius Caesar respected the bards and did not tax them. He knew that men had to have something to make their lives beautiful, and he was man enough to know that to tax people who gave music would be idiotic."

Then Herbert launched into an eloquent defense of musicians, showed how hard their lives are, what small incomes most of them make, and wound up by making the city fathers realize that the announcement through the press that they had soaked it to the musicians would give San Francisco a black eye.

As a result of his eloquence, Supervisor Hayden got up and said: "Mr. Mayor and gentlemen, I guess we got in wrong on this tax on musicians. I move that it be repealed," and it was repealed right then and there.

The result of that victory was that Herbert was made an honorary member of San Francisco's world-famed Bohemian Club, to which Roosevelt, Wilson, Taft, Booth and David Warfield had been elected.

The incident is interesting as it is another evidence of the ridiculous, narrow minded attitude of legislators, whether they are municipal, State or national, toward music, the drama and everything of cultural value. It also emphasizes my plea that the thing to do in order to get people of, let me say, ordinary intelligence into office is to get at the candidates before election, and not attempt a frontal attack on them after they are in office when they are not disposed to give the slightest attention to any plea that comes from musicians and artists, most of whom they know very well don't register and don't vote.

* * *

Not quite two years ago Josef Stransky gave out an interview in Vienna. Happened to come across it the other day and besides other things I read this: "When I first came to New York in 1912," said Stransky, "I frankly admit that I was disheartened because I found the orchestras here inferior to those I was accustomed to in Europe and I played to empty houses. Today the Philharmonic is one of the leading orchestras of the world and the houses are sold out."

Can you imagine the feelings of the eminent conductors of the Philharmonic who preceded Stransky when they read this? However, give the devil—or rather Stransky—his due. He did accomplish a great deal with the Philharmonic and he certainly won a large and enthusiastic public, as will be distinctly proved now that he has left the Philharmonic and starts with the new State Symphony.

* * *

That was an exceedingly interesting

article by Mrs. Lucille M. Lyons, president of the National Federation of Music Clubs, in the Sunday edition of the New York Times, though they quoted her as "Lyon."

In that article she gave a long detailed account of how she and her friends had been enabled to bring her town—Fort Worth, Texas—from the condition of having little appreciation for good music up to being today one of the most musical cities in the country.

It showed that while the result was due to the indefatigable efforts made by her and a few friends, this could not have been successful had there not been the right spirit in the town itself, which only needed development.

In the course of her story she told how Paderewski, when he went there, had been so gracious and considerate as to inform her that if his recital did not produce enough to pay his fee, he would be very glad to remit a part of it. This is Paderewski all over. Fortunately, Fort Worth showed that it had sufficient musical appreciation to realize the opportunity afforded by the visit of so distinguished a virtuoso and gave him a bumper house.

Another great artist who took the same position was Schumann Heink. Well, we are accustomed to read of the fine things that she is doing all the time.

The description of the gradual steps by which Mrs. Lyons and her friends accomplished what they did should be illuminating to those who continually write to me for advice as to how they can get to work to promote a love for music in their particular city. As preliminary steps to this desired end, I would suggest that they form a musical organization, if they haven't one already, and then promptly join the National Federation of Music Clubs, get into communication with Mrs. Lyons, or other of the officials, whereupon they will no doubt receive the necessary advice as to how to proceed.

What one person can accomplish has been shown by Mrs. Lyons and it was shown years ago, too, by that indefatigable promoter, William R. Chapman, who in a State that was considered musically barren, namely, Maine, started choruses all over the State and finally gave them expression in the now renowned Maine Festivals, held every year in Portland and Bangor.

So you see it isn't true that the nation, or any particular community, is not musical. It is simply that in the formative period we have been so engrossed with the need of building up things from nothing that we have not thought of the value of music and what it can do for us, but when the issue is well and, above all, persistently presented, it rarely fails of a successful outcome.

* * *

How does that eminent conductor Toscanini feel when he reads every now and then that Puccini regards Polacco as the best interpreter of his works? If you ask me what authority I have for such a statement, let me tell you that besides others I could name there is Henry Theophilus Finek, the eminent musical critic of the New York *Evening Post*.

Polacco is not only an excellent conductor of modern Italian opera, but showed, when he was recently in Vienna, that he can also conduct Wagner with distinguished success. His conducting of "Walküre" at the Volksoper, while it was not traditional in all respects, created a sensation and aroused the greatest enthusiasm.

One of several reasons why I have always maintained that Polacco is unsurpassed as an operatic conductor is that he exercises a certain restraint upon the volume of sound produced by the players under his baton. The human voice, you know, has its limits, and as I have often said before, you may go on increasing the size of your orchestra, but you cannot go on increasing the size of the human voice. Consequently, if you have, as they have at the Metropolitan, a wonderful orchestra of a hundred or more, and that is set going *fortissimo*, either the singers are reduced to silence or they have to bust their throats. After all, people go to the opera to hear the singing, though there are some conductors who are vain enough to believe that they go to admire their backs and the manner in which they toss their hair.

* * *

If you want to realize to what extent jazz and ragtime have swept the world, you can do it when you read that hymns set to lively music, instead of the traditional tunes, are being resorted to

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

to bring recalcitrant worshippers to the churches.

This discovery was recently made when Scott Lawrence, a hymn writer who had been separated from his wife for fourteen years, got her back by sending her a copy of his latest ragtime effort entitled "He Loves Even Me."

The concerts of that most popular leader Edwin Franko Goldman on the Mall in Central Park have been attended by record breaking audiences. Indeed, they have been so successful that our local papers have finally devoted more space to them than ever before, especially when Mayor Hylan made an address in which he commended free park music and paid tribute to Goldman himself, to his City Chamberlain, Berolzheimer, to Mrs. Daniel Guggenheim and to Mr. Naumburg, who is building the fine new band stand which is to cost \$100,000.

I wonder whether the Mayor can go back to his first campaign when he made one of a party of four at the Manhattan Club, and received a few pointers as to how he could aid his candidacy by promising the people that he would do something for music if he got in, which was contrary to the attitude of his predecessor, John Purroy Mitchel, who had no use for music or musicians.

Anyhow, the free concerts conducted by Goldman are not only an assured success, but an established feature of the heated term during which they furnish good music for tens of thousands of delighted as well as belated New Yorkers and the waifs and strays who come in from Hoboken and other cities. Indeed, such an institution have these concerts become that they are on the regular schedule of events of which the press takes notice.

However, the report of the concerts

gets only from a quarter to half a column, but when some rascals stole a trombone and a saxophone from among the instruments of the orchestra that promptly became a feature story, and as the scribe said the saxophone and trombone are necessary to a performance of the Overture to "William Tell," it enabled him to get all mixed up and tell us that it was impossible to produce that overture or excerpts from the opera, especially the part when William Tell tells Siegfried he will marry Brünnhilde, and so Edwin Franko substituted "some jazz," and nobody knew the difference except the scribe.

Over at the Lewisohn Stadium they have concluded their season of summer concerts, where under most distinguished patronage the performances have been, according to the record, attended by twice as many people as came last year. Thus the public spirit of Adolph Lewisohn and those associated with him is rewarded and further evidence is afforded of the good management of Arthur Judson, who has the business affairs of the season in charge.

These Stadium concerts are one of Lewisohn's pet philanthropies. He inaugurates the first concert with a big dinner at the Clermont in the Park, to which he always invites a few of his friends, who then proceed in a body to the Stadium. When that is done, dear Adolph feels that he is entitled to a vacation, and so he goes to his beautiful home at Saranac Lake, in the Adirondacks.

However, if you are a multi-millionaire, it is wonderful how much good you can do with your money, but you must have the innate good will, public spirit and generous heart of an Adolph Lewisohn, says your

poem was a lesson in relaxation, in purity of style, in absolute directness.

"I find constant inspiration in things I read. For this reason I believe that I cannot spend too much time with books written by good critics and people who really think. Mr. Huneker has always seemed very wonderful to me. From him I have learned many things, chief among them being that a lifetime is not too long to devote to the pursuit of beautiful sights and sounds; that, although sculpture is one art and music another, the lines of one may be reflected in phrases of the other, and that the mysterious quality which we designate as beauty has as many forms and faces as the imagination can recognize."

FALL RIVER, MASS.

Aug. 18.—The series of Public Band concerts on Sunday evenings, in South Park overlooking the Bay, has concluded. Each concert has been attended by thousands of people, and at the last one on Aug. 12 Chopin's "Funeral March" opened the program, and "Nearer, My God, to Thee" was played in memory of President Harding. These concerts were given under the direction of the Fall River Chamber of Commerce, and financed by that organization, the Woman's Club, the Musical Club, the Rotary Club and the Merchants' Association.

L. A. WARNER.

Lima Plans Big Eisteddfod

LIMA, OHIO, Aug. 17.—Forces will organize here next month for the eisteddfod, for which guarantees will easily be obtained, it is now assured, that will permit of a prize list totalling \$5,000. Lima's success at Mansfield recently, in winning all but a few minor trophies, has interested local capitalists, merchants and bankers, who will finance the Lima enterprise. The band section will be given due prominence, and it is believed that choirs from Cleveland, Toledo, Youngstown, Akron, Canton, and Columbus will compete.

H. EUGENE HALL.

May Korb, Soloist, at Lake Placid

LAKE PLACID, N. Y., Aug. 18.—May Korb, soprano, was soloist at a concert given by the Lake Placid Club on Aug. 5, singing an aria from "Sonnambula," the Bach-Gounod "Ave Maria" with string accompaniment, and a group of songs by Curran, del Riego and Hageman. An orchestra under the leadership of Daniel Kuntz played Schubert's B Minor Symphony and Liszt's "Les Préludes."

BUILD AUDITORIUM IN GRAND RAPIDS

New Regent Theater, Seating 2000 Persons, Is Available for Music

By VICTOR H. HENDERSON

GRAND RAPIDS, MICH., Aug. 18.—The recent opening of the new Regent Theater, representing in site, building and equipment an investment of about \$1,000,000, has at last provided Grand Rapids with an auditorium adequate for concerts and opera. The auditorium seats 2000 and will be used for the Mary Free Bed Guild series of concerts, in past years housed in the Armory; for occasional concerts by visiting orchestras, performances by the San Carlo Opera Company next winter and like events.

Primarily devoted to motion pictures, the new theater, which was opened on Aug. 10, has an orchestra of twenty pieces, led by Nathan Leavitt. Mr. Leavitt, like most of the members of the orchestra, came here especially from Chicago. Dudley Harwood is organist and Emanuel Zimberoff pianist of the theater.

The \$30,000 organ was built by the Robert Morton Company of Van Nuys, Cal. On two of the three manuals the double-touch system is provided and the instrument is equipped with combination sets. The stops are of great variety, and there are some twenty orchestra attachments.

The free band concerts, given two or three times a week during the summer in different local parks by the Grand Rapids Concert Band, Walter Goble, conductor, are to be extended until the middle of September. The cost has been defrayed by popular subscription.

Cincinnati Conservatory to Provide Scholarships in Opera

CINCINNATI, Aug. 18.—In its award of competitive scholarships for the coming winter's sessions the management of the Cincinnati Conservatory announces that it will give preference to qualified vocal students who are applicants for the School of Opera. The instruction will include participation in complete opera performances given under the supervision of Ralph Lyford, managing director and conductor of the annual summer opera season at the Zoo. No restriction has been made to the number of scholarships to be given in any one department, although the total number is limited. The Conservatory aims to enable talented students to continue their musical education in any field, if they are otherwise financially unable to do so.

Music to be Featured in Canadian Exhibition

TORONTO, CAN., Aug. 20.—Music will play a greater part in the Canadian National Exhibition from Aug. 25 to Sept. 7 than ever before. A special Music Day will again be set aside. The Pageant Chorus, conducted by H. A. Fricker, will sing, and an amateur orchestra will assist. There will be a big entry list in the band contest as well as in the other musical contests. During the second week of the exhibition a season of grand opera under the management of Giorgio De Feo will be given in the Coliseum at the exhibition grounds.

W. J. BRYANS.

Washington Theater Musicians Demand Pay Increase

WASHINGTON, Aug. 18.—Local No. 161, Musicians' Protective Union, composed of Washington film theater players, has demanded a wage increase of 20 per cent, and the Motion Picture Machine Operators' Protective Union has asked for an increase ranging from 18 to 23 per cent. If the unions' demands are met, the increases will go into effect on Sept. 1. The managers of the film houses have the requests under advisement.

A. T. MARKS.

To Reorganize Lima Choir

LIMA, OHIO, Aug. 17.—The Elks' Male Chorus is to be reorganized at once. As the chorus will be made up of singers from the old organization and from the newer Kiwanis Harmonic Club, a new name will be chosen. Conspicuous figures in the working out of this plan are Mark Evans; Don D. John, president of the Kiwanis; Alex Frankel, and Fred Calvert.

H. EUGENE HALL.

HEAR TRENTON SYMPHONY

Hagedorn's Forces Give Their First Summer Concert

TRENTON, N. J., Aug. 18.—The Trenton Symphony, under the leadership of Gustav Hagedorn, gave its first concert of the summer on Aug. 5 in the series of musical attractions at Cadwalader Park. The program included, excerpts from "Madama Butterfly," Tchaikovsky's "Chant sans Paroles," "Ase's Death," from the "Peer Gynt" suite, and several other numbers. Owing to the recent death of President Harding, memorial exercises were given throughout this program when favorite hymns of the late President were played by the orchestra, and sung as solos by Irene Lee, soprano. Rev. Gill Robb Wilson was the speaker.

Winkler's Band at the concert given in Cadwalader Park on Aug. 12, under the leadership of Martin Mayer, played, among other numbers, "William Tell Overture," the Largo from the "New World Symphony," and the "Blue Danube" Waltzes. Ethel May Sinclair, soprano, was an admirable soloist.

FRANK L. GARDNER.

Toronto Choir Will Celebrate Twenty-first Anniversary

TORONTO, CAN., Aug. 20.—Elaborate plans to commemorate the twenty-first anniversary of the National Chorus of Toronto were announced at the annual meeting of the general committee at the home of Sir Henry Pellatt. The chorus was organized in January, 1902, by Dr. Albert Ham, who is still its conductor. The financial reports submitted at this meeting by P. D. Ham, the secretary-treasurer, showed that the society is flourishing.

WILLIAM J. BRYANS.

WOODSTOCK, N. Y.

Aug. 17.—C. Baldwin Allen, baritone soloist at the Madison Avenue Baptist Church, New York, appeared with J. Clarendon McClure, organist of St. John's Episcopal Church, Kingston, at the piano, in an interesting recital of folk-songs and ballads at the League Studio Hall recently for the benefit of the Woodstock Art Association. Old Gaelic, Scotch and Irish songs and "Salt-Water Ballads," set by Keel to John Masefield's text, comprised a program which was appreciatively received.

Edith Moxom-Gray Plays Modern Music at Bryn Mawr

BRYN MAWR, PA., Aug. 18.—The outstanding musical event of the summer session at Bryn Mawr was the recital of modern music recently given by Edith Moxom-Gray in illustration of a lecture by Laura Elliot on ultra-modern tendencies. Mme. Moxom-Gray not only charmed the audience with her finely sensitive playing of compositions by Scriabin, Debussy and Ravel, but also succeeded in making Schönberg's piano music mean something tangible and cast a glamor over the "Saudades de Brésil" of Darius Milhaud.

C. N.

Spring Lake, N. J., Hears Bernstein Trio

SPRING LAKE, N. J., Aug. 17.—The second of a series of concerts for the benefit of the Ann May Hospital was given on Aug. 5 by a trio headed by Eugene Bernstein, the program including a Tchaikovsky Theme and Variations, two Waltzes by Schütz and the Saint-Saëns Serenade. Mrs. Edward Hale Graves, soprano, assisted with a group by Fourdrain, Sinding and Horsman, and Marcel Salesco, baritone, sang arias by Handel and Denza and a group of English songs.

Hear Vanderpool Songs at Allenhurst Concert

ALLENHURST, N. J., Aug. 18.—Three songs by Frederick Vanderpool, "Rose in Autumn," "In a Sunny Little Town" and "Can It Be Loved?" were sung by Emily Beglin at a concert by the Allenhurst Hotel Orchestra, led by Isabel Brylawski, recently. The composer was at the piano for these numbers.

DETROIT, Aug. 20.—As a result of his successful appearances with the Detroit Symphony last winter, Charles Frederic Morse is preparing for next season programs of piano music with explanatory talks for young people. These recitals will be under the management of Alma Glock.

August 25, 1923

Opening the Orchestral Pathway for the Child

[Editorial Note.—A new method of training elementary orchestral players has been demonstrated recently before several conferences and supervisors' meetings by the originators of the system, T. P. Giddings, director of music in the schools of Minneapolis, and J. E. Maddy, director of orchestral music in the schools of Richmond, Ind. Orchestras from the local schools have assisted in this demonstration. As it proceeded, Mr. Giddings delivered an address explaining the principles of the system, which is known as the "Universal Teacher," and this address, in part, follows.]

By T. P. GIDDINGS

MR. MADDY, who has played in several symphony orchestras and done wonderful work with the Richmond High School Orchestra, asked me three years ago to join him in preparing a violin instruction book. I laughed at the idea, for I have a mind wholly untarnished by first-hand knowledge of orchestral and band instruments. However, if I am short on technical knowledge, I know a lot about organizing orchestras, bands and instrumental classes, for we have them galore in Minneapolis, and I am prepared to speak feelingly and at great length from a large fund of first-hand information of the numerous difficulties the average music supervisor encounters in developing this most important part of his work.

My second reaction to his invitation was one of rage, as I thought of the hundreds of violin players—and nothing much else—already in my numerous orchestras. My conscience would not allow me to do anything to help swell the disgraceful number of violin players already loose in an unbalanced orchestral world.

Later we decided to pool our knowledge and get up something more than a violin book, something that would give every instrument an equal chance and make the building of well-balanced orchestras easier. We have modestly named the result of our work "The Universal Teacher for Orchestra and Band Instruments," and it is published by C. G. Conn, Limited, of Elkhart, Ind.

It consists of fourteen students' books, arranged so that all the instruments are cared for. A teacher's book, "Building the School Orchestra," by Dean Ray-



J. E. Maddy

mond N. Carr of Des Moines University, with additional chapters by J. E. Maddy and T. P. Giddings, tells how to use the material and how to organize and carry on the various classes, bands and orchestras. A teacher with a very limited knowledge can teach all the instruments successfully with the help of this book.

Begins with Songs

A pupil wants to make music rather than learn an instrument. Pedagogy and his own inclination both say let him play familiar music at first. Familiar music means songs, so the "Universal Teacher" begins with very simple, familiar songs. Some of these are very childish, for small children will play them. Older pupils may skip them, if desired. The songs are carefully selected and graded as to range and key to suit the capacities of the different instruments at the various stages of the pupil's development.

There are eighty-eight songs in the "Universal Teacher," half of which are played in unison and the other half may be played in parts by any combination of three or more string or wind instruments, like or unlike, with equal effectiveness. The pupil's singing checks up on the music his instrument makes,

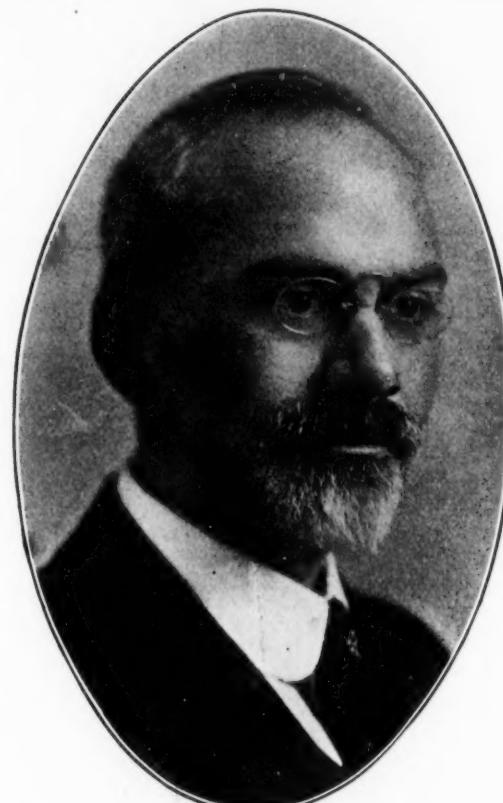
and he learns to play in a surprisingly short time, for he picks up his technical knowledge as he sees the need of it. The pictures and directions in the books are a guide to the pupil. Parents can also read these directions and, with the aid of the pictures, intelligently supervise home practice.

All the strings are gathered into one class, all the winds into another. The percussion instruments are taken care of later. We think we have solved many problems for both the supervisor and the private teacher, for this course is just as good for the private teacher as for the class teacher.

The pupil must first learn to hold his instrument in the proper way. Next he must learn to tune his instrument. Mr. Maddy has devised a very simple tuning plan that the pupil can easily learn and use in his home practice. This at once removes the reason for one of the principal criticisms justly leveled at teachers who so often allow their pupils to practice on untuned instruments. Drills in position and tuning are practised at every lesson until they become habits. They are then discontinued, to be resumed only as necessity arises. The tuning drill consists in singing A, tuning the string, singing down to D and tuning that string, and so on. All the mechanical details of these lessons are reduced to a routine. This saves time in many ways. Knowing just what to do, the pupils carry on the lesson without help from the teacher.

Routine makes the large class effective, as the teacher can spend all his time going around among the pupils and correcting individual mistakes. Up to a certain point the larger the class the better, as there is the enthusiasm of numbers. From twelve to twenty is a good number. An expert teacher will be able to handle more.

In fact, I sat on the side lines last summer and watched Mr. Maddy teach forty-five beginners on all the wind instruments in one class. He also taught a similar group of beginners on the stringed instruments. To be sure, these were grown people who could read music,



T. P. Giddings

but none of them had ever touched one of these instruments before. He also made them change instruments every week. At the end of the six weeks they played effectively in public. If grown people can be taught in such large numbers, it stands to reason that at least half as many children can be taught by one who knows how.

To begin playing, the pupils sing the song to convince the teacher that they are familiar with it. They then find "do" on their instruments and proceed to play the tune by ear.

One of the strong points of this course is now apparent. For years a pupil has been able to take cheap class lessons in

[Continued on page 17]

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Condemns Managers for Disapproval of Broadcasting

To the Editor of MUSICAL AMERICA:

It is with deep regret that I read in the columns of your splendid magazine the action recently taken by the association for artists' managers, at their Chicago meeting on June 29 and 30, in regard to the broadcasting of radio concerts.

I am neither selling radio sets or broadcasting, and am in no way financially interested in them. However, I must say that I believe the radio stands in the same class as the phonograph, and to me it would be just as wise to prohibit the making of records as it is to prohibit broadcasting. I have given much of my time to make America better in a

musical way, and believe that the phonograph and radio are doing more to increase attendance at concerts and operas than anything else. Managers should realize that the great majority of American people have yet to learn to appreciate good music, and it is through the broadcasting of radio concerts that they can learn to do so.

They, as well as copywriters, must also learn that when an action is taken that will deprive Americans of something that they have been enjoying, they will be more apt to boycott rather than attend concerts. If you should take away the people who go to most opera and concerts for curiosity, and because they know it is proper to go, you would not have enough left to pay expenses.

I am not a pessimist, but I have a

great desire to see America become great musically, and this will never happen as long as we commercialize this, the greatest of all arts. Do not misunderstand me, for I believe that every artist should be well paid for the goal that he has attained. But I do not believe any "body" has a right for money's sake to discourage a thing that will help to make Americans love good music more than ever.

I assure you that I appreciate the things that your fine magazine is doing for music.

J. MAURICE LUCAS.
Connersville, Ind., Aug. 16, 1923.

Standardization in Arkansas

To the Editor of MUSICAL AMERICA:

I would like to add a little to the article by Ruby Erwin Livingston, entitled "Arkansas Making Rapid Strides Toward Higher Musical Standards," which appeared in MUSICAL AMERICA on July 28. The sentence to which I take exception is as follows: "During the past two years a system of standardization for music teachers has been worked out," etc. This system was started when I was president of the Music Teachers' State Association and has been in effect since 1917.

HENRY DOUGHTY TOVEY,
Director of Music in the University of
Arkansas.

Fayetteville, Ark., Aug. 17, 1923.

Allen McQuhae, tenor, opened his concert season on Aug. 7, when he was heard at California, Pa. Subsequent dates were filled on Aug. 10 at Harrisonburg, Va., and on Aug. 16 at Atlantic Highlands, N. J.

An Appeal for Pauline l'Allemand, Former Operatic Star Now in Poverty

ST. LOUIS, Aug. 18.—In an old and dilapidated cabin a mile from Edwardsville, Ill., Pauline l'Allemand, in her day a famous coloratura soprano in leading operatic rôles in this country and Europe, is living in a state of dire poverty. With her is her son, Edgar, a violinist, who endeavors to support his mother and himself by working in a factory in Edwardsville, and devotes his spare time to perfecting an aluminum violin which he has invented.

The enthusiasm of the multitude has vanished, and the singer is now left in this desolate shack, cherishing the memories of her former triumphs. Her sad plight has been drawn attention to in a special article written by F. A. Behymer for the St. Louis Post-Dispatch. He tells of the vicissitudes she and her son have suffered, and says that as Mme. l'Allemand talks of the days when she was a reigning queen of opera in Europe and America, the rudeness of her surroundings fades under the charm of her speech, and the hovel is forgotten.

She talks of music, of the great composers and their operas, the singers and conductors of an earlier day, the glories of an eventful career, and is happy. But it perplexes her that the world which was so kind to her when she was its favored child could be so unkind when the years came with their tears. The only music she hears now is that of her son's violin, at the close of day after his return from his work in the factory.

Mme. l'Allemand is an American, daughter of Lucas Elsasser of Syracuse, N. Y. Singing at a concert in Rochester at the age of ten, she gave such evidence of natural gifts that she attracted the attention of Dr. Bitter, with whom she studied until she was fifteen, when she was sent to the Royal Conservatory at Dresden. She made her début as Zerlina in "Don Juan" at Königsberg, and was so successful that she was at once engaged for a tour of the chief musical centers of Prussia. Her success was confirmed by her performance in "The

Barber of Seville" at the Royal Opera House in Vienna, and this led to appearances in many of the cities of Europe. While singing in Russia, she was engaged by the American Opera Company, the artistic director of which was Theodore Thomas, to create the title rôle in Delibes' "Lakmé." In New York and other American cities she became as popular as in Europe. Her interpretation of the "Bell" song is well remembered by operagoers of that day. She crossed the Atlantic sixteen times to fulfil engagements in opera, and after her stage career continued a favorite of the concert platform. She composed an opera, "The Cap of Confucius," which was produced in Syracuse in 1904.

Mme. l'Allemand, an accomplished artist, a woman of refinement, able to speak four languages, was unfortunately like many other artists in that she had no business capacity. The money she earned in such profusion in the days of her prosperity slipped through her fingers; and when her fortunes waned after the death of her husband, Marcus l'Allemand, in Vienna in 1913, the problem of existence became very real for her and her son. They returned to America and experienced many reverses in the struggle to keep body and soul together. They tried farming—a venture for which they were quite unfitted—and lost practically all their possessions in a fire.

Now the public has forgotten Pauline l'Allemand in her obscurity in the little shack near Edwardsville, as she talks of the old days, and is still inspired by the hope of a restoration of the fortunes of herself and her son when his invention is taken up by the world.

"Musical America" Opens Subscription List

The account published herein of the reverses of an artist who once occupied a distinguished position in opera in America and Europe will excite the sympathy of musicians and the public generally. The editor of MUSICAL AMERICA has opened a subscription list to assist Mme. l'Allemand, and will receive contributions, which will be acknowledged in the columns of this paper. The following have already been received:

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Frances Nash Booked for an Extensive Tour During Coming Season

(Portrait on Front Page)

Frances Nash, pianist, who, since her first appearance in this country with the Minneapolis Symphony a few years ago, has been heard with all the prominent orchestral organizations throughout the United States, as well as in recital in North and South America and Europe, will give three recitals in New York in the course of the coming season. Miss Nash will open her tour in San Antonio, Tex., on Nov. 8, and in November and early December will play in important musical centers in the South. During December, she will appear in New York, Connecticut and Pennsylvania and after the Christmas holidays, will play in Chicago, Omaha, Dubuque and other cities of the Middle West.

Miss Nash started her professional career in America after three years of study in Germany, where she appeared as soloist with the Berlin and Dresden Philharmonics. She returned to America shortly after the outbreak of the war, but up to that time had not determined to become a professional musician, her studies abroad having been pursued purely as an amateur.

In the course of her South American tour, Miss Nash was received with particular acclaim in Chili and was compelled to make double the number of appearances originally intended.

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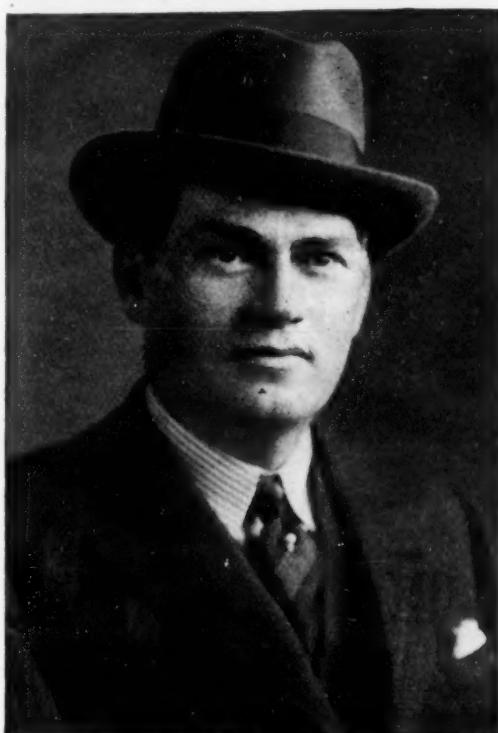
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More Opera, Riccardo Martin Thinks, Is Present Need of United States

Greater Opportunities for a Career Should Be Furnished to Young Singers, He Maintains—At Least Twenty-five Cities Should Establish Regular Operatic Seasons—“Let America Welcome Every Artist, But Let Her Not Discriminate Against Her Own Students,” He Says

ANY discussion on the subject of music with an American opera singer is bound to touch on the operatic situation in this country. Regardless of what may be said of the musical independence of the United States, the fact remains that she can boast of but two major opera companies, neither of which can be termed essentially American. In these circumstances, how are the thousands of young singers to get the opportunity to sing in opera? Were there no foreign singers at all in the Metropolitan or Chicago companies, there would still not be opportunity for all who have operatic ambitions. Conditions in Europe are difficult for the aspirant, and in Germany and Austria economic conditions are working dire results in the artistic world, making it precarious for an American singer to venture into those countries.

What then is to become of the American singer who is preparing for a career in opera? Riccardo Martin, who was for nine years a leading tenor at the Metropolitan and has sung with the Chicago organization as well as in many of the larger opera houses abroad, feels the seriousness of the situation all the more keenly because he has succeeded where others have failed. He urges that there



© Underwood & Underwood
Riccardo Martin, Operatic Tenor

should be more opera in the United States.

“It is because I have been through the mill and have experienced some of the difficulties which beset the American singer,” he says, “that I would urge greater opportunity for our talented singers. Let us continue to import the best singers in the world and let our great opera-houses remain a cherished goal to which the singer may aspire. Every native singer should be thankful for the day that Caruso set foot in this country and made it his adopted land. Let America welcome every artist, whether foreign or not, but let her not discriminate against her own students by not providing the opportunity for their development.

“At least twenty-five cities in this country should have their regular season

of opera. Many of them have the facilities already at hand. They not only have capable singers for the choruses and many for the more important rôles, but they maintain symphonic organizations, generally at a large deficit, and which at best are heard by a comparatively small number in the community. Why not utilize these forces for operatic performances on nights when there are no symphony concerts? In this way the initial cost of producing opera would be relatively low, young singers would have an opportunity to be heard and, best of all, America would soon come into her own artistically.”

Mr. Martin feels that the matter of language in which the opera is sung is secondary, since he declares that no singer in the world is a better polyglot singer than the American. He believes that the ideal condition can be achieved only through development and not by attempting to attain the top at a single bound.

As a compromise he suggests that such standard works as “Trovatore,” “Aida,” “Pagliacci,” “Carmen” and others should be sung in the original, and the lesser known works should be performed in English. In this way he believes that there would be a great increase in music appreciation, a condition which would benefit the concert singer as much as him who finds his métier in opera.

Composition His Hobby

It is not generally known that Mr. Martin’s first musical studies were in composition. After studying several years in America, including four seasons with MacDowell, he went to Europe, where it was discovered that his greatest talent was for singing and the stage. Nevertheless, he has kept up his interest in composition and is now working on several songs and a tone-poem for orchestra. He says his knowledge of composition has been a great aid to him in his career, even if it did place him in an embarrassing position when he was singing at the Metropolitan under the baton of Toscanini. One day when Mr. Martin reported for rehearsal the famous conductor surprised him by going to the piano and playing from memory a song which Mr. Martin had given Emmy Destinn a few days previously. A little later, when Mr. Martin made a mistake in his part, Toscanini took him seriously

to task, reminding him that he was a composer and that a composer should make no mistakes!

“What’s in a Name?”

Mr. Martin says he is often criticized for bearing the name “Riccardo” by those who assert they “used to go to school with him down in Kentucky when he was plain Dick Martin.” As a matter of fact, his real name was never Riccardo, Richard or Dick, and had America possessed the string of opera-houses which he advocates he might have begun his career in his native country and been known as Hugh Martin. The change came about when he was engaged for a series of performances in Nantes. The director told him he would never be able to make a success with such a name as Hugh because of the difficulty of pronouncing it in French, and asked him if he did not have another name. He remembered that his parents almost named him after an uncle, Richard, and thinking that one good American name was as good as another, he said they might call him Richard. So Richard he became, at least in France, and later, when he went to Italy, they changed this to Riccardo, and Riccardo it has since remained.

At present Mr. Martin is chiefly interested in motoring. In past seasons he has driven his car twice across the country and is a staunch advocate of Federal or national highways, since it will be many years before sparsely settled States are able to finance State roads, he believes. He declares that every dollar spent in nationalizing the highways will return to the American public three-fold in decreased cost of transportation. This, he says, is one of the largest problems facing the American people, who need a statesman who will achieve everlasting fame by establishing a Colossus of Roads.

HAL CRAIN.

Maria Ivogün, coloratura, will return to this country in December for a long series of recitals and for special appearances with the Wagnerian Opera Company in New York. Mme. Ivogün will be heard in a number of Mozart operas, in which she has achieved a great reputation abroad.

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Edited by

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A LETTER FROM GERALDINE FARRAR TO MR. RUFF:



New York, April 18, 1922.

Mr. Albert Ruff,
Carnegie Hall,
New York City.

Dear Mr. Ruff:

It is not easy to adequately express in words my admiration for your remarkable knowledge, your never-failing patience and genuine interest in these last months of my season at the Metropolitan. You deserve the entire credit for the most successful and happiest year of my artistic endeavor in that institution.

Through the many qualities of your divining gift, I shall be able to progress towards an ideal in my art with renewed courage, and I pray God may spare you not only towards that, but as well to be the benefactor of those as needful and appreciative as I am of you.

Will you accept this little remembrance with deepest gratitude on the part of

Mr. Ruff was engaged as voice specialist by Miss Farrar during her final season at the Metropolitan Opera, and also on her nation-wide concert tour of 1922-23. During this period Miss Farrar studied twice daily with Mr. Ruff. Mr. Ruff's special work has been endorsed by many leading throat specialists in New York and Chicago.

In addition to his work with Miss Farrar, Mr. Ruff has been the teacher of many other artists of the Metropolitan Opera, and leading singers in musical comedy, vaudeville and concert.

Until October 1, Mr. Ruff will continue teaching at 139 West 56th Street, New York City, Circle 1938.

Orchestras' Plans

[Continued from page 4]

Beckwith, Pablo Casals, Efrem Zimbalist, Victor DeGomez, Charles Hackett, Erno Dohnanyi, Georges Enesco, Sophie Braslau and Jascha Heifetz. Mr. Dohnanyi and Mr. Enesco will appear as guest conductors of their own compositions when Mr. Sokoloff goes to fulfill his engagement with the London Symphony. Among new works will be a symphony by Vaughan Williams and "Garden of Fand" by Arnold Bax. Frank Bridge of London will conduct his suite, "The Sea." Loeffler, Eichheim, Douglas Moore and Greenbaum will also be represented.

Eight "pop" concerts will be given on Sunday afternoons and a new feature of four Tuesday evening popular concerts. There will be six special concerts for children, eight community concerts in various school auditoriums and a brilliant addition of three programs at the Public Auditorium with noted artists.

The Music Memory Contest will be held as usual at the close of the season in April.

There is special interest in the announcement of Arthur Beckwith as concertmaster. Mr. Beckwith recently arrived from England after filling the same position with the London Symphony and other prominent orchestras for several years. Carlton Cooley, formerly assistant concertmaster, will play first viola.

Tours will include the customary Eastern cities, many towns and cities in Ohio, a week in Canada, and for the first time Kansas City and other Western cities not yet announced will be visited.

FLORENCE BARHYTE.

Enlarge Minneapolis Forces

MINNEAPOLIS, Aug. 18.—The next season of the Minneapolis Symphony will be its first with Henri Verbrugghen as permanent conductor. There will be a Brahms evening, with Sigrid Onegin as soloist, when this master's German Requiem will be performed with the assistance of the Apollo Club. All the Beethoven symphonies will be given during the season at the Friday evening concerts in Minneapolis.

Elbert L. Carpenter, president of the Orchestral Association, has announced that Arthur J. Gaines, who was for ten years manager of the St. Louis Symphony and who last season was manager of the City Symphony of New York, has become associated with the management of the Minneapolis Symphony. Mr. Gaines will have entire charge of the business of the orchestra outside of Minneapolis. The orchestra the coming season, which is its twenty-first, will be absent from Minneapolis on tour at different times for twelve weeks between Oct. 15 and June 1. Engagements have

already been made for concerts in New York City (one week), Kansas City, New Orleans, Omaha, Birmingham, Winnipeg, Madison, La Crosse, Grand Rapids, Columbus, Springfield, Ohio; Urbana, Ames, Grinnell, Webster City, Macon, Ga., and Rock Hill, S. C.

Carlo Fischer will have charge of the local business in the Minneapolis office, and both Mr. Gaines and Mr. Fischer will carry the title associate manager. Mr. Edmund A. Stein will, as heretofore, have charge of the St. Paul concerts of the orchestra.

As an experiment six Saturday evening popular concerts will be given in St. Paul, the programs duplicating those given on the Sunday afternoons following, in Minneapolis.

There will be some changes in personnel. Elias Breeskin will be the new concertmaster. George Grisez will be the new first clarinet and Mr. Le Barbier will be the new first trumpet. The orchestra will be enlarged to at least ninety men.

Among the soloists will be Sigrid Onegin, Paul Bender, Margaret Matzenauer, Paul Althouse, Myra Hess, Frederick Lamond, Mitja Nikisch, Guy Maier, Lee Pattison, Paul Kochanski and Henri Verbrugghen.

H. K. ZUPPINGER.

Schedule for St. Louis

ST. LOUIS, Aug. 18.—Plans for the St. Louis Symphony for its third season under Rudolph Ganz include the regular series of fifteen pairs of subscription concerts which this year have been changed to Thursday nights and Friday afternoons and eighteen Sunday "pop" concerts. The soloists engaged thus far include Rudolph Ganz, Frieda Hempel, Joseph Schwarz, Ossip Gabrilowitsch, Carolina Lazzari, Mischa Levitzki, Erika Morini, Helen Carpenter, Francis Macmillan, Michel Gusikoff, H. Max Steindel, Ethel Leginska, and Ignaz Friedman. Already the spring tour for 1924 covers six weeks of dates with more pending. Mr. Ganz will return early in October and rehearsals will be taken up about three weeks prior to the opening.

HERBERT W. COST.

Many Novelties for San Francisco

SAN FRANCISCO, Aug. 18.—The Musical Association of San Francisco has announced that the opening concert of the Symphony will be given at the Curran Theater on Oct. 19. The new season will be the orchestra's thirteenth and its ninth under the leadership of Alfred Hertz. Mr. Hertz has been spending the summer in Europe, devoting much of his time to a search for orchestral novelties. The amount of new music which he has forwarded to the Symphony office would indicate that there will be numerous "first performances in San Francisco" on the coming programs.

The regular season will consist of twelve Friday afternoon symphony concerts, twelve Sunday afternoon symphony concerts and ten Sunday afternoon

popular programs. A series under the auspices of the municipality is also likely.

Changes in personnel have not yet been announced, but it is known that there will be a new first trumpet.

CHARLES A. QUITZOW.

The Season in Los Angeles

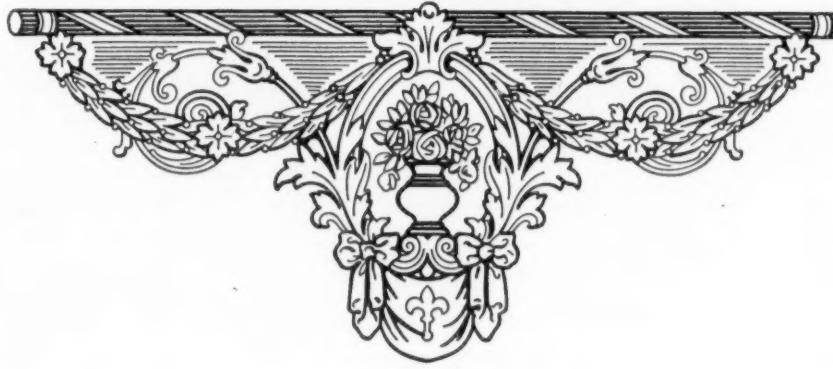
LOS ANGELES, Aug. 18.—The Philharmonic Orchestra of Los Angeles, Walter Henry Rothwell, conductor, is anticipating a brilliant fifth season. Beginning during the latter part of October, twelve pairs of symphony programs will be played every two weeks Friday afternoon

and Saturday afternoon, also twelve Sunday afternoon "pop" concerts. Including school concerts and out-of-town performances in San Diego, Pasadena, Santa Barbara, Pomona, Long Beach, Riverside, Ontario and Santa Monica, eighty or more concerts will be given.

Soloists at the symphony concerts will be Claire Dux, soprano; Olga Samaroff, pianist; Albert Spalding, violinist; Sophie Braslau, contralto; Sylvain Noack, violinist; Pablo Casals, cellist; Erno Dohnanyi, pianist; Helen Teschner Tas, violinist; Elena Gerhardt, soprano; Joseph Schwarz, baritone; Rudolf Ganz as pianist and guest-conductor.

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Address, 501 Fifth Avenue, New York

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For the United States, per annum	\$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

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NEW YORK, AUGUST 25, 1923

SUMMER OPERA POSSIBILITIES

SUMMER opera attracts large audiences in the cities where it has become an institution. The reports this season indicate that so much success has attended the efforts of the different companies that we are disposed to ask why the example of Ravinia, Cincinnati or St. Louis has not been followed in a dozen, or at least half a dozen, other cities where the call for musical entertainment is insistent. True, it has been tried in many places, sometimes with success, but the efforts of local impresarios have been more or less sporadic, while, in the three centers named, a steady improvement both in standard of production and the size of audiences has been going on from season to season.

New York would seem to offer an attractive field to the manager who can organize and maintain a company of a standard adequate to the metropolis. Apart from the concerts at the Lewisohn Stadium and the programs of the Goldman Band, there is practically no music for the millions of Manhattan and the Greater City during the summer months. An effort was made to present opera at a ball park this season, and one performance was given with indifferent artistic success under conditions which handicapped the singers. For some reason the plan was dropped, but at least the experiment showed that the public was eager. The attendance was described as enormous, and it would seem that, given favorable facilities and a site which would permit the erection of a permanent stage and apertures to minimize the acoustic disabilities of a performance in the open air, opera might take an important place in New York's summer calendar. At Ravinia and in Cincinnati and St. Louis excellent open air theaters have been devised. Similar resorts might be created in several cities and the advantages enjoyed in the pioneer centers extended to other communities.

The complaint is often heard that Americans find the opportunities for operatic training in their own land few and far between. Give us more opera

companies, say the artists, and they point to the large number of small organizations in Europe. Some see in the development of the summer opera plan a solution of the problem. With opera flourishing from coast to coast as an outdoor attraction for the hot nights, there would soon be built up a demand for lyric tragedy which would insure the permanency of many stock companies. At Ravinia, Louis Eckstein's plan is to give better opera in each succeeding season. This, he says, is not only the best but the only plan. Apparently they have also discovered the "only plan" in Cincinnati, where serious opera excites much interest. St. Louis continues to pledge its faith in the lighter form of lyric entertainment, and here activities demonstrate the feasibility of musical comedy and operetta répertoire, the plan recommended by Victor Herbert for the preservation of the best traditions of comic opera. Recent advices from St. Louis indicated that the revival of a popular Lehar work set a new record for attendance. Many places, fearful of the higher experiment, might take a leaf out of the St. Louis book and profit, both artistically and otherwise.

THE COMING CONCERT SEASON

It is a little too early to indulge in anything but cautious speculation about the coming season, but reports of New York managers indicate that there is good cause for optimism. Of course, everything depends upon the concert-goers, but the local managers must be accepted as the best judges of what is wanted in various sections of the country, and they are showing a lively disposition to venture in the matter of advance bookings. The impresario who brings the artist to his town or city depends for his livelihood upon his ability to gauge the taste of his patrons, and, while sometimes he has shown himself to be an individual given to rash speculation, experience has taught him to look ahead with a conservative eye. It has already been remarked in these columns that the National Concert Managers' Association, in annual meeting recently, devoted some time to a discussion on the need for the education of the local manager. The movement for improved business methods has not been without result. The concert-giving business is being placed on a more stable basis, and consequently a forecast may be made with more accuracy than has been the case in former years.

New York managers comment upon a growth of music appreciation, the development of better taste, and the awakening of communities not hitherto conspicuous on the routing sheets of artists. They view the coming season with considerable optimism and, generally, their progress reports of advance bookings are distinctly favorable, in several instances engagements more numerous than at the corresponding period last year being recorded. Moreover, it is pointed out that there is a healthy tendency on the part of local managers to refrain from making commitments too heavy for their centers; a practice which has sometimes resulted in cancellations nearly always regrettable in these days of high traveling costs when routing is reduced to a fine art. Altogether there seems to be a sound foundation for optimism and a season of much healthy activity may be expected. As always, foreign artists will receive generous attention, but, with the music clubs championing their cause, American musicians should find an increased demand for their services.

MUSIC FOR THE CONDEMNED

FROM Ossining, the seat of that stern chastening institution, Sing Sing, comes official word that "no radio is to be permitted in the death house to entertain the nineteen murderers there." The reason given by "attachés" of Sing Sing is that the impression should not be given to the criminal class that life in the death house is enjoyable. This is naïve. He would be a simple criminal, a moron past all remedy, who could conceive of existence in a death house as enjoyable under any circumstances. It is difficult to understand the rigid attitude that denies a few strains of music to a doomed man. Whatever its effect upon the condemned, it could do him no hurt. Not jazz, but fine music should be the gift of the outside world to the man condemned. Music speaks of vast things clearly and triumphantly. Its message is of the greater life that goes on when all sins have been expiated. It makes men meditate; and if, incidentally, it consoles them, so much the better.

Personalities



Photo Bain News Service
 Baritone Waves "Au Revoir" to America

Saying a brief farewell to his native land, John Charles Thomas, baritone, sailed on the Resolute for Europe recently. The artist will visit various cities on the Continent during the early part of September, and after his London recital in Albert Hall on Sept. 30, will sail for the United States on the Majestic. His first New York recital of the coming season will be given in Aeolian Hall on the afternoon of Oct. 14.

Alcock—Merle Alcock, American contralto, is scheduled to sing in opera this summer in France, instead of Germany, as originally announced. Miss Alcock will return to the United States to sing in concert before joining the Metropolitan Opera for her first season with that company.

O'More—Colin O'More, tenor, who will be heard for the first time with the San Carlo Opera this autumn, is no stranger to the lyric drama. Born in a small Western town, he made his way across to Paris and studied with Jean de Reszké. He was later engaged for operatic performances in London and Rome, but returned to the United States at the behest of a New York manager.

Goldman—Mrs. Selma Franko Goldman, mother of Edwin Franko Goldman, conductor and composer, celebrated her seventieth birthday on Aug. 15, by attending the concert led by her son in Central Park, New York. Afterward a family party was held at the bandmaster's residence on Riverside Drive. Mrs. Goldman, who was a concert violinist in her youth, is the widow of David Goldman, a New Orleans lawyer. Her brothers, Naham and Sam Franko, are well known musicians.

Spalding—During Albert Spalding's stay in England this summer, he sought out the historic soil of Stratford-on-Avon. In the village consecrated to the memory of Shakespeare, the American violinist went house-hunting. He was fortunate enough to lease the edifice which Stratford realtors assured him had once been inhabited by the poet's sister. He will soon return from abroad to begin a season which will include his thirty-sixth appearance as soloist with the New York Symphony.

Jean—Daisy Jean, the young Belgian cellist, who will return from Europe early next month, will bring with her a decoration, the Order of the Palms of Gold, received from King Albert. This is said to be one of the highest honors ever conferred upon a woman in Belgium. Miss Jean has been spending the summer with her family and working on new programs for the coming season. She will make another comprehensive tour of the United States and Canada, and will appear in New York in October.

Bachaus—His reactions to American jazz rhythms were recently described by William Bachaus, pianist, whose point of view on this subject differs somewhat from that commonly expressed by artists. "I do not think jazz is to be hailed as a new art form," said Mr. Bachaus, but he went on to describe the *rubato* methods of the interpreter of popular music as "extraordinarily interesting." "I should not be surprised," he concluded, "to find this lit frequently in more intellectual surroundings within a few years."

Barrère—George Barrère, well-known flautist, who is playing in the New York Symphony at Chautauqua, N. Y., relates a droll experience when a friend invited him to act as caddy for him in a game of golf at that resort. (Mr. Barrère explains that he was himself unable to play, as he did not have his left-hand clubs with him.) "It was terrible," avers the artist, "how he sliced his first ball! But when I found it in the brush, there lay alongside of it a perfectly good five-dollar bill! This is the best money I have ever made at golf."

Sundelius—A letter received from Marie Sundelius, the Metropolitan Opera soprano, from Moena in the Italian Trentino, indicates that she is enjoying a well-earned rest there after a strenuous season in America. According to Mme. Sundelius, "walking, eating and sleeping" are her main diversions in the beautiful mountain country. She will sing at the Royal Opera in Stockholm in September, returning to America in October to begin a transcontinental concert tour. After the first of the year she will be again heard at the Metropolitan.

Point and Counterpoint

By Cantus Firmus, Jr.

Lese-Majesty and the Leit Motif

PROM Vienna comes the report that Richard Strauss' much-heralded ballet, "Whipped Cream," though not as yet performed, has caused displeasure to the governmental authorities. It is stated that the scenario of the work, the locale of which is a pastry shop, has a political symbolism unpalatable to the ruling party. The antics of terpsichorean Buns, Cakes and Tarts were not deemed in good loyalist form, and the composer was called to a friendly conference with the Chancellor and induced to leave the batch of his most recent baking.

Musicians have on occasion wished to call this gifted chef to account in much the same fashion for Melodic Tacks, Pebbles and even Bowlders which they have come upon in orchestral delicacies concocted by him. We hold no brief, however, for any regulation restricting musical satire to the otherwise familiar one-half of one per cent. Such a course argues a preternatural touchiness on the part of the Austrian official tasters. With Gilbert and Sullivan of sacred memory in mind, we insist upon the inalienable right of the composer to satirize premier and pugilist alike.

* * *

SOME tone-poet of the West Thirties in Manhattan might be found whose "Subway" Symphony with shrieks of an interpolated whistle, raucous oboe simulating a guard's voice, and much excitement in the tympani, would delicately reproach the civic authorities for not providing more and better straps to hang upon. In the coming presidential elections, would not a piano suite be of service depicting the contrasted antics of the G. O. P. Elephant, the less corpulent but hard-kicking Democratic Donkey, and mayhap a Threshing Machine to symbolize the Farmer-Laborites? (The performer might suit the felicity of his execution to the complexion of his voting faith.) In opera, perhaps, a "Coq d'Or" in which the Mayor of Any American City were badly bitten by a Pet Proposal of the Allied Women Voters, would give impetus to this branch of native art?

* * *

Lick and Learn

IF the national Music Week postage stamp bearing the head of a composer is issued next spring, as proposed by

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Paderevski's Symphony

Question Box Editor:

Has Paderevski composed a Symphony? I recently saw mention of a Symphony in B Minor by the pianist and should like to have its existence confirmed.

T. P. W.

San Diego, Cal., Aug. 18, 1923.

Paderevski's Op. 24 is a Symphony in B Minor. It had its first American performance in Boston Feb. 13, 1909.

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Concerning Overtures

Question Box Editor:

1. I have been told that the "Poet and Peasant" Overture is from an opera; also that it was written for a comedy. Which is correct? 2. If the latter is correct, are there other pieces of incidental music for the same comedy? 3. What is the title on the published score in its original language? 4. Is the Overture to "Phèdre," by Massenet, part of the incidental music to the play or is it a separate work? 5. What is the title in its original language on the score of the incidental music or overture? H. K.

Chicago, Ill., Aug. 19, 1923.

1, 2, 3. The score of this piece is not available. Riemann says of it: "Suppé did not compose operettas only, but also a Mass, a Requiem, a Symphony and Overtures. That to 'Poet and Peasant' has had extraordinary popularity." 4, 5. The Overture to "Phèdre" is part of the incidental music written by Massenet for Racine's tragedy of the same name. It is dedicated to Joseph Dupont, some time conductor of the Concerts Populaires in

Paris, where it was first performed March 26, 1876.

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Goring Thomas' Operas

Question Box Editor:

Have any of Goring Thomas' operas been given in America? M. J.

Springfield, Mass., Aug. 18, 1923.

"Esmeralda" was given at the Metropolitan by the Savage company on Nov. 19, 1900. Neither "Nadeschda" nor "The Light of the Harem" has been given in this country so far as we have been able to ascertain.

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Clarinet Concertos

Question Box Editor:

Are there any concertos for the clarinet? A. M.

Toronto, Aug. 17, 1923.

Yes, Spohr wrote several. Published in Peters' Edition.

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Liszt's "Liebestraum"

Question Box Editor:

Will you tell me if it is known what inspired Liszt to compose the "Liebestraum"? If so, will you publish the story?

S. N.

Augusta, Ga., Aug. 18, 1923.

Liszt wrote three "Liebesträume," all as songs which were afterward published as piano pieces. So far as we know, there is no particular story attached to any of them. Any reader knowing such a story is invited to send it to the Question Box Editor.

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Violin Works by Americans

Question Box Editor:

Please publish a short list of violin pieces by American composers. V. V.

Topeka, Kan., Aug. 18, 1923.

"River Legend" and "My Lady Artful," both by Franz C. Bornschein; "Scotch Pastorale," by Gustav Saenger; "Nostalgia," by Albert Spalding; Scherzo, by Harry M. Gilbert; "Elégie," by William Arms Fisher; "Légende," by Karl Rissland; "Mélodie Pastorale," by Clifford Demarest; "The Gipsy," by Henry Burck.

? ? ?

Vocal Agility

Question Box Editor:

In studying to acquire agility of the voice, should scales be sung softly or loudly? K. E.

Pittsburgh, Pa., Aug. 17, 1923.

Mezza-voce practice will produce the best results.

A Tourte Bow

Question Box Editor:

What is a genuine Tourte bow worth? Are they rare? L. L.

Washington, D. C., Aug. 19, 1923.

From \$200 to \$500, depending upon its condition. Comparatively rare.

? ? ?

Varia

Question Box Editor:

1. Who publishes Sinding's Piano Concerto in D Flat? 2. Please publish the personal addresses of Mark Hambourg, Sinding and Elly Ney. W. E. H.

Buffalo, N. Y., Aug. 18, 1923.

1. Hansen of Copenhagen. 2. "Musical America" cannot publish addresses of artists. Letters addressed in care of the paper will, however, be forwarded at once.

Contemporary American Musicians

No. 289
Roland Farley

ROLAND FARLEY, composer-pianist, was born in Aspen, Colo., March 17, 1892. He lost his eyesight when a small

child and entered the school for the blind at Colorado Springs in 1900. Two years later he began the study of music at the same institution, taking piano, organ, harmony and counterpoint with Albert Bohrer and violin with Otto Dietrich. During the summers of his school years he continued his studies in his home town with Joseph Gahm. In 1912 Mr. Farley went to Europe for further study, entering the Conservatory

of Leipzig, where he studied piano with Joseph Pembauer, composition with Gustav Schreck and history of music with Stephan Krehl. Graduating from the Conservatory with high honors in the spring of 1914, Mr. Farley went to Berlin, where he studied piano with Ernest Hutcheson until the outbreak of the war necessitated his returning to the United States. He continued his studies with Hutcheson for two years in New York, making his first public appearance in the East as a pianist in the Wanamaker Auditorium, New York, in 1917, and subsequently being heard in various parts of the country. Mr. Farley memorizes his piano répertoire by having the pieces read to him, note by note. His compositions include about 100 songs, twenty-five piano pieces, sonatas for piano, cello, viola and violin, a piano quintet and several suites. Of his songs the best known are "The Night Wind" and "Mother, My Love." He married Elsie Sloan in New York July 12, 1918.



© Genthe
Roland Farley

Panorama of the Week's Events in Musical Chicago

Ina Bourskaya and Tito Schipa Make Ravinia Bows as 'Fedora' and 'Romeo'

CHICAGO, Aug. 18.—Two important débuts marked the eighth week of summer opera at Ravinia, that of Ina Bourskaya as *Fedora* in Giordano's opera of the same name, and Tito Schipa's first appearance as *Romeo* in Gounod's "Romeo and Juliet." These were new parts for both artists. Schipa had prepared the rôle of *Romeo* for the Chicago Civic Opera season in the Auditorium Theater last winter, but the opera was not given.

"*Fedora*" was given on Saturday night and competed against rain and thunder, but Miss Bourskaya and the Ravinia Opera Company came out victors in the contest, for they gave a performance which held its own amid the roar of the elements and scored a noteworthy success. The part of *Fedora* is one that suits well Miss Bourskaya's histrionic gifts, and it lies well for her voice. She was at times a tigress waiting to spring, again a woman violently swayed by emotion, now implacable, now caressing, a *Fedora* of smoldering fires ready to burst into flame.

But it was not only her singing and acting that made the performance go well, for the ensemble was unusually well done. Morgan Kingston as *Loris Ipanoff* was at times fiery and emotional, and his voice rang out impressively in the intense dramatic passages of the second and third acts. Giuseppe Danise as *De Siriez* did some singing that was a work of art. Léon Rothier, singing the small rôle of *Cirillo* as an act of courtesy to the management, made of the venerable patriarch a majestic, moving figure, and was roundly applauded. Margery Maxwell as *Olga*, Paolo Ananian as the *Doctor* and Louis D'Angelo as the *Captain of Police* were well within the picture. Fault can be found, however, with the acting in the last scene, where *Fedora* dies. The principals other than Miss Bourskaya stood around as indifferently as if *Fedora* were simply sleeping instead of slipping to the floor in her death agony. Gennaro Papi conducted from memory.

Vincente Ballester gave a remarkable delineation of the malicious *Jester* in "Rigoletto" on Sunday night. He actually sang the music, instead of growling through it and relying for applause on a few sensational high A's, in the manner of many Italian baritones. He is a thorough vocalist, and has high tones that many tenors might envy. He is also an actor, who could make his mark on the dramatic stage, if he were not primarily a singer. The rest of the cast was the same as in the previous performance, including Giacomo Lauri-Volpi, Ina Bourskaya and Virgilio Lazzari. Gennaro Papi conducted.

On Monday night three soloists were heard with the Chicago Symphony, which was conducted by Louis Hasselmans through an enjoyable program. The soloists were Ina Bourskaya, Armand Tokatyan and Désiré Défrère.

Montemezzi's "Love of the Three Kings" was repeated on Tuesday night, with Virgilio Lazzari singing the blind King Archibaldo for the first time this

summer. A great delineation was this of Lazzari's. It has been heard several times in Chicago in past seasons, but one never tires of hearing it repeated. The balance of the cast was as in the previous performance, including Florence Easton, Morgan Kingston, Giuseppe Danise and Giordano Paltrinieri. Gennaro Papi conducted.

Tito Schipa's début as *Romeo* was made on Wednesday night before an audience that filled every one of the 2800 seats and packed the space around the open-air opera house with hundreds of standees. The opera as a whole was not up to the Ravinia standard, for the orchestra seemed to be feeling for its tempi. The *Queen Mab* song by Désiré Défrère was given at a breakneck speed that made it a jumble. Some of the singers kept their gaze glued to the prompter's box and Schipa's costume in the first act was wholly inadequate and out of the picture. Graziella Pareto, who was a lovely *Juliet* after she got fully into the rôle, started the waltz ariette dismally off pitch.

With the balcony scene a change came over the spirit of the performance. The voices of the tenor and soprano blended beautifully. The music suited both Schipa and Pareto to perfection, the light, clear-cut, flute-like voice of the soprano being almost fragile in its delicate beauty and the tenor's voice joining its exquisite quality in a perfect ensemble. A third element of excellence was the *Friar Laurent* of Léon Rothier. He presented a stern, ascetic interpretation, consistent throughout and impressive vocally as well as histrionically. Désiré Défrère was the *Mercutio*, Louis D'Angelo the *Capulet*. Louis Hasselmans conducted.

"Bohème" was repeated on Thursday night with the same cast as in the first performance, including Giacomo Lauri-Volpi, Thalia Sabaniva, Vincente Ballester, Virgilio Lazzari, Paolo Ananian and Margery Maxwell. Gennaro Papi conducted.

"Aïda" was presented on Friday night for the third time, with Elisabeth Rethberg, Morgan Kingston, Ina Bourskaya, Virgilio Lazzari, Vincente Ballester and Louis D'Angelo. Gennaro Papi conducted.

BUSH FREE SCHOLARSHIPS

President Bradley Explains Reasons for New Step

CHICAGO, Aug. 18.—Kenneth M. Bradley, president of Bush Conservatory, commenting on the recent announcement that the Conservatory will give free and partial scholarships for the fall and winter terms, says that examinations for the master school have revealed a surprising amount of good talent, making it evident that free scholarships are necessary for pupils below the grade of work required by the master school.

"It is this fact, revealed by the establishment of the master school," said Mr. Bradley, "that has led us to reverse the established custom of Bush Conservatory as regards scholarships. I have

been much interested in hearing many applicants for the master school who show great talent but are lacking in sufficient preparation.

"In granting these scholarships (thirty free and fifty partial, given by all the artist teachers and many of the associate instructors) we are assisting in developing a tremendous reservoir of American talent, which in course of time will be ready for the high requirements of the master school. These scholarships will be awarded to talented pupils of all grades of advancement."

Schmitz Ends Master Classes

CHICAGO, Aug. 18.—E. Robert Schmitz, pianist, has concluded his series of master classes in Chicago and is spending a brief vacation at Madison, Wis. He has taken a few selected pupils with him for further summer study. The Chicago classes proved eminently successful. The membership of the classes included teachers and others from twenty States, Canada and England. Mr. Schmitz was assisted in the work by Marion Cassell and Betah Reeder of New York. This year's scholarship was divided between two members of the class, Ella Connell Jesse of Portland, Ore., and Bernice Dalzell of Fort Dodge, Iowa. The Schmitz Scholarship is a permanent institution, based on a fund taken each year from the income of the session. This fund has been augmented by donations from Mrs. Charles B. Smeltzer of Fort Dodge and Mrs. Jesse. Each performer was requested to participate in two-piano work. To encourage a better appreciation and to stimulate more interest in American music the playing of little known or unknown American works was another requirement.

American Conservatory Has Big Fall Enrollment

CHICAGO, Aug. 18.—The registration for the fall term of the American Conservatory of Music now totals about 3500 pupils, it was announced today. The catalog of the school, just issued, presents an impressive list of courses and teachers. John J. Hattstaedt is president of the conservatory. The faculty will include such well-known names as Josef Lhevinne (guest instructor), Heniot Levy, Allen Spencer, Victor Garwood and Silvio Scionti in the piano department, W. S. Brady and Delia Valeri (guest instructors) and Karleton Hackett in the vocal department, Jacques Gordon, Herbert Butler and Adolf Weidig in the violin department and Wilhelm Middelschulte in the organ department. The fall term will open Sept. 10.

Florence Macbeth Offers Trophy

CHICAGO, Aug. 18.—The Florence Macbeth Trophy for the best power-driven miniature airplane to be exhibited at the Chicago Air Meet was announced this week. Miss Macbeth, who is an ardent supporter of aviation, ordered the trophy just before she sailed for Europe, where she is appearing in operatic performances. "I am offering the trophy," the American soprano told a friend, "to encourage in my small way the development of American inventive genius. I hope America will lead the world in the air."

Raisa to Sing in "Nerone"

CHICAGO, Aug. 18.—Rosa Raisa has been chosen to sing the leading soprano rôle in Boito's posthumous opera, "Nerone," at La Scala next spring, it was announced today by the Chicago Civic Opera Association. Arturo Toscanini made the selection of the popular Chicago dramatic soprano for the honor, which has been sought by many.

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AMERICANS RUN CIVIC OPERA

Foreign Domination is Past, Says Statement from Association

CHICAGO, Aug. 18.—Administration of the Chicago Civic Opera Association is wholly in the hands of Americans, and the majority of the artistic personnel is American, according to a statement issued on Wednesday by the Association to prove that the foreign domination of past seasons is no longer tolerated.

The orchestra is composed wholly of Americans by birth or naturalization, says the statement. The musical director and first conductor, Giorgio Polacco, is an American citizen, having been naturalized several years ago. The chorus is composed principally of Americans, in part native born.

Except for two artists, Claudia Muzio (Italian) and Alice d'Hermanoy (Belgian), all the sopranos are American. Rosa Raisa and Amelita Galli-Curci are naturalized citizens, and Mary Garden came to the United States from Scotland when she was a very young girl.

All the contraltos and mezzo-sopranos are American, most of them by birth, Maria Claessens by naturalization, and Irene Pavloska, born in Canada, is a citizen by marriage.

Of the tenors, Charles Marshall, Forrest Lamont and Charles Hackett are American-born citizens, Lodovico Oliviero is naturalized, and Tito Schipa is preparing to be naturalized.

None of the bassos is a citizen. Of the baritones, Giacomo Rimini has taken out first papers, William Beck is naturalized, and Milo Luka is native born. Other baritones, Georges Baklanoff, Cesare Formichi, Sallustio Civai and Désiré Défrère hold citizenship elsewhere.

CHICAGO, Aug. 18.—Ralph Leo, bari-

tone, who has been away on vacation,

will resume his teaching at Bush Conservatory on Sept. 1.

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[Continued from page 9]

violin-playing, and there were plenty of available tunes for him to play. How about the poor child who took up one of the other stringed instruments? Few classes, no music. Private lessons. Years of lonely work and no tunes to play even after he had entered an orchestra. The violins played all the tunes and only "Um-pahs" were left for him. It is no wonder that violas, cellos and basses are either absent or go begging for players in the schools. A year ago a prominent supervisor asked me if my conscience did not trouble me when I condemned a child to play the viola. It did, but I wouldn't admit it. As will be seen, this music treats all players alike. The bass has a tune as often as the violin.

You are now wondering how the pupil learns to finger and to bow. At first he is allowed to experiment and discover the fingerings and bowings by playing the tunes by ear. Thus he easily acquires technical knowledge as he needs it. Later the music is plainly marked for fingering, bowing, etc.

We try to avoid the unhappy fate of the centipede which comes to so many instrumental pupils whose teachers "teach" instead of allowing the pupil to learn:

"The centipede was happy quite,
Until the frog for fun
Said, 'Which leg comes after which?'
Which wrought him up to such a pitch
He lay distracted in a ditch
Considering how to run."

Individual work should occupy a part of the time of each lesson. Each pupil takes his turn and plays one phrase. If it is right, all play it over after him. If he plays it wrong, the next one plays it. If the third one is unsuccessful, they all play it, and then they take up the next phrase.

There are a number of things the instrumental pupil must learn. The sensible thing is for him to learn them early. Two of these important things are transposing and playing in the different positions.

Like the piano teacher who allows his pupil to play for a long time in the key of C, the string teacher often allows his

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pupil to play in the first position too long. Experience has taught us that a pupil can easily learn all the positions of the violin at the same time. Playing in several positions compels the pupil to hold his instrument in the proper position and gives him a logical reason for doing so.

These pupils will now play in different keys and positions, though they need not know this. They will simply use another finger to begin with and go ahead. At this point specific directions are found in the pupil's book for properly shifting from one position to another.

Early Chance to Appreciate Harmony

There are three parts to music—rhythm, melody and harmony. All are important and it is hard to separate one from the other. The hardest for the pupil to learn to hear and appreciate is harmony, and it is usually slighted. The pupil who plays a single-toned instrument gets no practice in hearing or making harmony, unless he plays with others. Also it is far easier for a pupil to learn to play in tune when he plays in harmony with others than when playing alone.

The second part of this course is written in harmony. Each part is complete in itself, and each instrument is used in its tune playing and accompanying capacities. If a pupil learns to make and hear harmony early, there will not be so many jazz-crazy people in the next generation, for the three parts of music will grow up in the right proportion in the minds of pupils.

This simple part playing has a remarkable effect on beginners. It initiates them into the mysteries and beauties of the noblest part of music, harmony, very early in their career.

Playing in tune is one of the hardest things a pupil has to learn and it should be insisted upon in the very beginning. The following device is very useful: When a chord is not in tune the teacher taps once. This means that every player holds his tone and changes it as his ear tells him to. Usually the pupil himself will be able to do this without help from the teacher. If not, the teacher may help in various ways which we need not stop to mention. When the chord is perfect, the teacher taps twice and they proceed. Three taps mean stop and try again.

Correct breathing is very important for the player of wind instruments, and

should be taught at the very outset. It is usually left until later to the detriment of the pupil's ear, for it is very difficult for him to hear the short detached tones so often used by wind instrument players. Fortunately the pupil, who knows how to sing with a perfectly smooth tone already knows the most difficult part of the breathing required of the wind instrument player. It remains but to have him apply it to his instrument. Breathing drill forms part of the exercises employed in this system.

At the end of say twenty weeks, or less, the pupils of the strings and wind classes should be combined into an orchestra. They have not learned, in class at least, that one instrument is more important than another. All have been treated alike, and all have played tunes and all have made harmony.

This plan has been carried out in the first number of the "Graded School Orchestra Series" by J. E. Maddy and T. P. Giddings published by the Willis Company, and designed to follow the "Universal Teacher." Easy, well-known tunes are used. Harmony is the outstanding feature of this book. Rhythm is very simple and unobtrusive. Melody, pleasing and strong, is passed around among all the instruments. The percussion instruments are now added. They are treated very simply, and used but little to avoid the usual undue stressing of the rhythm.

An orchestra player must learn to listen very carefully to the other instruments. In these arrangements where the tune is liable to be played by any instrument the music furnishes a powerful motive for keen and intelligent listening. The violins are divided into three equal sections, and the harmony is complete with violins only. The social obloquy of playing "second fiddle" is eliminated, as there "ain't no sich animal." This book can also be used for band, as the cornets are divided into three equal sections, and the harmony is complete with cornets alone. Adding any instrument to either violins or cornets makes complete harmony.

A piano book is furnished with all the

parts cued in. Its use is suggested for the leader rather than for the pianist, especially at rehearsals. Later the piano can be used to supply bass if that is lacking in the orchestra, which will not be the case if the pupils are brought up on the "Universal Teacher."

Bringing up pupils on simple, richly harmonized music, will put a nail in the coffin of undue jazz. Such music sounds surprisingly well with beginners, and they enjoy it hugely. More books like this are in preparation, and they will be graded to take care of orchestras in all stages of development.

Ethelynde Smith Sings at University of North Carolina

CHAPEL HILL, N. C., Aug. 18.—Ethelynde Smith, soprano, was heard in an interesting song recital under the auspices of the summer school of the University of North Carolina recently. Her program included works of Handel, Haydn, modern French songs and arias, a group of American songs by Ferrari, Strickland, Forsyth and Ware, the "Song of the Robin Woman" from Cadman's "Shanewis" and children's songs in English. Paul J. Weaver, director of music in the university, was accompanist.

CHAPEL HILL, N. C.

Aug. 18.—In the recent festival of the summer school of the University of North Carolina, Sullivan's "Golden Legend" was performed under the baton of Paul J. Weaver by the chorus of the school and the Winston-Salem Civic Orchestra. Irene Williams, soprano; Winifred DeWitt, contralto; Judson House, tenor; William Breach, bass, and Thomas Hamilton, baritone, were the soloists. Paul Althouse appeared in recital on the following evening, with Mr. Weaver at the piano, and aroused enthusiasm by his singing of a Meyerbeer aria and American, French and English songs.

Florence Easton, soprano of the Metropolitan, will begin a fall concert tour extending until the opening of the opera season, with a recital in Fort Wayne, Ind., on Oct. 15.

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New Publications Chiefly of Interest to Pianists

By Sydney Dalton



ITH the one exception of the song, the piano leads in the number of compositions constantly being added to its literature. Piano pieces exceed all other instrumental literature in number and variety. Almost none of the great composers of the past, from Bach onward, with the exception of Wagner, failed to add his mite to the constantly swelling collection; and one of them at least, Chopin, rests all his claims to immortality upon his output for piano. In America, MacDowell, our most outstanding composer thus far, wrote his finest and most serious works for the piano. With the exception of a few of his songs and, possibly, the "Indian Suite" for Orchestra, his piano music, from the Sonatas to the "Woodland Sketches," perpetuates his reputation. Incidentally there will probably come a time when his Sonatas will receive much more attention than they do now.

* * *

Stojowski's Variations and Fugue

It would not be strictly correct, perhaps, to call Sigismund Stojowski an American composer, thereby robbing Poland of one of its distinguished musicians. But he has been associated with our musical life for so long that we think of him as one of ourselves. His new Variations and Fugue, on an Original Theme, for Piano (*Paris: Au Ménestrel*) is of particular interest therefore. Unfortunately it is the sort of work for which our American publishers have little demand, and Mr. Stojowski doubtless finds it more to his advantage to place it in the hands of a European firm, thereby finding access to both markets. It is a formidable and admirably written composition in a form that still offers unbounded opportunity to any composer of imagination and skill—both of which qualities Mr. Stojowski possesses. The theme, in seven-four time, is unusual and impressive and, in the care of this writer, full of possibilities. It runs the gamut of these possibilities through ten Variations and a Fugue, and at the end of the twenty-nine pages that the composition covers the original fourteen measures have been treated quite exhaustively, with no hint of monotony. It goes without saying that such a master of the piano would write for the instrument in a manner that is a joy to the artist. Despite its difficulties, and they are many, the whole work lies right under the fingers and offers the pianist wide scope. As well as writing interesting and thoroughly pianistic music, Mr. Stojowski displays considerable scholarship and contrapuntal skill. The seventh variation is a well-made Canon at the Fourth, and the Fugue, a formidable eight-page finale, has a subject in three-four time evolved from the theme of the variations and developed through all the traditional phases of the form: with double counterpoint, augmentation, stretto and the rest—an excellent piece of writing. There is both a Classic and Romantic influence in this work, but with no hint of anything old-fashioned. It should find many exponents among those pianists who are seeking for worth-while compositions by contemporary composers.

* * *

En Voyage avec Francis Poulenc The chances are that any journey undertaken with a member

of the "Groupe des Six" as guide will be fraught with strange adventure. Uncharted seas of modernism and unexplored jungles of harmony will invite attention and lead to unfamiliar realms of sound. So it is when we accompany Francis Poulenc on his new "Promenades" for piano (*London: J. & W. Chester*). He attempts ten forms of locomotion: "A Pied," "En Auto," "A Cheval," "En Bateau," "En Avion," "En Autobus," "En Voiture," "En Chemin de Fer," "A Bicyclette" and "En Diligence." A strange assortment, but not stranger than the music it inspires, music which should, at most, be taken in small doses and not too often. Such insistent dissonance does pall and irritate after a time, yet it has the merit of turning one to a humble and admiring contemplation of the beauty and symmetry of the perfect cadence.

* * *

Easy Piano Pieces by Marion Bauer In "Three Preludes, Melodic Studies for Pianoforte" (*G. Schirmer*), Marion Bauer

has written charming little teaching pieces of sufficient seriousness to help along the appreciation of really good music on the part of the embryonic pianist. The first is mainly a study in lightness of wrist, introducing a brief melody that is truly delightful; the second a flowing grazioso movement in three-four time, and the last a nicely sustained melody above broken chords. These are the kind of pieces that further the musical education of the young and they are highly recommended to the attention of conscientious teachers.

* * *

A Suite of Fanciful Melodies for Piano

A suite for piano by H. Gibson Butler is appropriately entitled "Myths and Melodies" (*London: W. Paxton & Co., Ltd.*). The title page informs us that there are Five Impressions, but only four seem to have been able to get in between the covers. However, those that gained admission are fanciful little sketches, light, delicate and dainty, with no pretense of being "high-brow" or over-dignified. It is good teaching material, somewhat of the salon variety of music.

* * *

Piano Pieces of Easier Appeal

Mano Zucca's Prelude in C Sharp Minor is a worthy addition to her list of published works and should tend to increase her favorable reputation. It possesses considerable substance, both in idea and treatment, and is well written for the instrument. From the same press (*G. Schirmer*) come "Reminiscences," Two Sketches by Cecil Burleigh, a composer who has much excellent work to his credit. These are entitled "Sunlight Through Leaves" and "Merriment." They are much out of the ordinary and never commonplace. Mr. Burleigh has charm in his writing and naturalness, with something to say that is worthy of a listener. Camille W. Zeckwer's "Leda," a sylvan scene dedicated to Leo Ornstein, is novel and fascinating; a slow movement of thirty-six measures compact with good music, not to be labeled with any particular form, but possessing unity, combined with originality and freshness. Emil Fisher's "Une Pensée" is more obvious, clinging closer to well beaten paths, but tuneful and possessing a note of passion. Alexander MacFadyen's "Rolling Stones" is a rollicking, exhilarating number, full of dash and sparkle; an excellent teaching piece, moderately difficult. Characteristically Russian is G. T. Nicotra's "Danza Siberiana." The rhythm is well marked and incisive, and it works up to a brilliant, breathless climax.

* * *

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Another "Hit" by Charles Wakefield Cadman, entitled "The Face of the World" (*White-Smith Music Publishing Co.*)

that is destined to be heard often. It is a fine song, in this popular composer's best manner, filled with excellent, singable melody and working up to an effective, natural climax at the close. In places there is rather more richness in the harmonic texture than Mr. Cadman usually achieves. It is a sign that he is not resting on his laurels. The dedication is to Mario Chamlee, and in this edition it is published only for high voice.

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Selections from Alexander Siloti's Concert Repertory

of the best known of present-day Russian pianists, has for some

time been an important member of that large company of foreign musicians settled in America. Both as soloist and teacher he has a wide following, which should make the appearance of several transcriptions, arrangements and revisions of standard piano works of particular interest to pianists and teachers. These numbers are selected from Mr. Siloti's concert repertory and include an excellent transcription of Bach's beautiful Organ Prelude in E Minor, the same composer's Gigue, from the Piano Suite in B Flat and the popular Fantasia in C Minor, the latter done most effectively in octaves, for which the transcriber accounts by reminding us that "whenever the music for a cembalo (for which this composition was originally written) was marked 'forte,' the player would press down the pedal, which produced the given note three times as strong (two octaves). Hence, even in strengthening each hand in octaves, I did not achieve the sonority desired by Bach." There is also a transcription of Liadoff's "Four Russian Folk-Songs," from Op. 58; a revised and abridged edition of Liszt's "Bénédiction de Dieu dans la Solitude" and revisions of the same composer's "Il Penseroso," "Au bord d'une source" and "St. François de Paule merchant sur les flots" (*Carl Fischer*).

* * *

Two Singable Numbers by Edward Morris

Edward Morris is the composer of two simple, effective and well-written songs entitled "I Knew There Was a Thing Called Love" and "Calm" (*G. Schirmer*). The composer possesses a marked melodic gift and a facility for writing appropriate accompaniments. The accompaniment to the first of these, for example, is conventional in style without being in any way commonplace. In both songs—the first being for low voice, the second for high or medium—the composer shows good taste and a sensitive response to the meaning of the text.

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* * *

A Book of Technical Exercises for the Flute

Volume 140 in the Scholastic Series (*G. Schirmer*) is devoted to "Daily Exercises for the Flute." The name of the composer is in itself a recommendation, as André Maquerre was solo flautist with the Boston Symphony for twenty-five years. The contents are rec-

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August 25, 1923

MUSICAL AMERICA

19

FEATURE MUSIC IN SCHOOL CONVENTION

Education Authorities Meet in Oakland—Light Opera Venture

By A. F. See

OAKLAND, CAL., Aug. 18.—Music, in theory and practice, played an important part in the sixty-first annual meeting of the National Educational Association in Oakland and San Francisco. Discussions were held under Glenn Woods' direction and interesting programs were presented by various bands, orchestras and small ensembles, including the Arion Trio and the Lockwood Junior High School Band.

This band was organized in 1900 and has won the State championship four times in the State Fair contests. The Trio includes Josephine Holub, violin; Margaret Avery, cello, and Joyce Holloway Barthelson, piano. The Alexander Hamilton Junior High School Orchestra of sixty members, the Fremont High Orchestra of sixty-five and a boys' glee club of thirty voices served to indicate the advanced work done in our schools. Directors from the schools were A. C. Olker, John Smith, Ruth Hayward, Albert Humphrey, Irene Mackinder, Herman Trutner and Fred Rau.

The East Bay Opera Association, sponsored by prominent club women of the East Bay cities, recently opened its

season with Victor Herbert's "Naughty Marietta." The company is meeting with great success with Mabel Riegelman as the prima donna and Jefferson de Angelis as principal comedian. "The Spring Maid" was given the second week and drew enthusiastic audiences. "Kalinka" is announced for the third week of the projected season of ten weeks. Dr. Maxime de Gross is orchestral conductor and Louis B. Jacobs managing director.

The Orpheus Club closed its twenty-eighth season last month with one of its best concerts in a number of years under the baton of Edwin Dunbar Crandall. The usual excellence was noted in the work of the club, with J. I. Thomas, tenor, and C. F. Volker, baritone, of the club's personnel, as soloists. Margarete Brunsch, contralto, and Marion Nicholson, violinist, were also heard in solos. Bessie Beatty Roland is the club accompanist.

Wandzetta Fuller-Biers, coloratura soprano, presented a program of much merit in the Civic Auditorium for the U. S. War Veterans' Memorial Fund. Mrs. Irvin Coates was the accompanist.

IOWA COLLEGE AIDED BY JUILLIARD FUND

\$1200 Fellowship Awarded to St. Louis, Mo., Student—\$1000 Prize Founded

By George Smedal

IOWA CITY, IOWA, Aug. 18.—Two cash prizes, placed at the disposal of the University of Iowa here by the Juilliard Musical Foundation of New York, included a fund of \$1,000 to be awarded to a student or students whose musical ability is well developed and who has been at the university at least two years. Students receiving the award must be known to have need as well as merit.

The same foundation has awarded a \$1,200 fellowship to the university to be placed at the disposal of a graduate who has ability and gives promise of good development and who is in need of funds to prosecute further studies. This fellowship has been awarded to Estelle L. Windhorst of St. Louis, Mo., a graduate student, according to an announcement by Dean Carl E. Seashore of the graduate college.

Miss Windhorst has been assigned to work in the organization of public school music from a psychological point of view.

Inquiry at the New York office of the Juilliard Foundation confirmed the announcement that this award had been made to the University of Iowa, but its details, as well as those of others said to have been made to educational institutions recently, were withheld pending the return from Europe of Dr. Eugene A. Noble, executive secretary of the Foundation, about Sept. 15.

Kemp Stillings in Pittsfield

Kemp Stillings, violinist and teacher, is spending a part of the summer in Pittsfield, Mass. Teaching and preparing programs have about equally divided Miss Stillings' time, and she recently had a "reunion" with Frances Nash, pianist, in Heath. The two artists have been associated in many joint programs in the past.

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HADLEY LEADER AT HOLLYWOOD CONCERT

Audiences Now Exceed 120,000 Mark—Twenty Bands to Play in Parks

By Bruno David Ussher

LOS ANGELES, Aug. 18.—Henry Hadley appeared on Aug. 9 as the first guest conductor at the Hollywood Bowl open-air concerts, and despite the fact that only one rehearsal preceded the performance, led with conspicuous success a program which included the "Meistersinger" Overture, his own Symphonic Fantasia, Op 45; three ballet numbers from his opera, "Cleopatra's Night"; Strauss' "Don Juan" and Liszt's "Les Préludes."

Emil Oberhoffer has conducted twenty programs since the beginning of the season, and the attendance has passed the 120,000 mark, not including three free children's concerts. Herma Menth was soloist in the Liszt E Flat Piano Concerto with brilliant success at a recent concert. Thed Harvey, of Los Angeles, tenor, made his début, revealing a voice of exceptional sweetness and purity. He sings with technical ease, good diction and fervor of expression. He is a pupil of Charles Bowes, of Los Angeles.

Ruth Antoinette Sabel, director of the Chamber of Commerce Industrial Bureau of Music, has enlisted twenty bands from the various public service departments and fraternal societies, which will in future provide free music every Sunday in all the parks.

Preparations for a week's production of "The Wayfarer," to begin on Sept. 8 at the Coliseum, are progressing well, with Merle Armitage, of the Fitzgerald Concert Direction as business manager.

A statement published here that Amandus Zoellner, second violin of the Zoellner Quartet, is making a concert tour in Europe next winter is incorrect. He is a member of the Zoellner Conservatory.

W. H. Wylie to Be Business Manager of Cleveland Opera Company

CLEVELAND, Aug. 20.—William H. Wylie of Columbus, Ohio, has been appointed business manager for the Cleveland Opera Company. The appointment, in accordance with the expansion policy directed by the board, was approved by Francis J. Sadlier, general director of the company. Mr. Wylie has had considerable experience in managerial work in America and abroad.

FLORENCE M. BARHYTE.

Gest Engages Fokine to Stage Ballet for "The Miracle"

Plans for Max Reinhardt's production of the dramatic pantomime "The Miracle" by Karl Vollmoeller, with music by Engelbert Humperdinck, were announced by Morris Gest, New York theatrical manager, last week. The first performance is scheduled to be given at the Century Theater on Dec. 23. Michel

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Fokine has been engaged to stage the ballet numbers for the production. Einer Nilsson, conductor, who has been associated with Mr. Reinhardt during fifteen years, will lead the orchestra. Norman-Bel Geddes will design the settings and costumes. A wholly new version of the work has been arranged for the New York production. Both Dr. Vollmoeller and Wolfgang Humperdinck, son of the composer, are expected to attend the American première.

Lillian Croxton Heard at Rye

RYE, N. Y., Aug. 18.—Lillian Croxton, coloratura soprano, was heard in a program at the Osborne Memorial here on July 31. She was enthusiastically applauded, and was re-engaged for another program.

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BOSTON, MASS.—Maria Duma, vocal teacher, was scheduled to sail on the Scythia on Aug. 23 for a six weeks' trip abroad.

LOS ANGELES, CAL.—Fanny Dillon, composer, has been appointed to the theory and composition department at the Olga Steeb School of Piano Playing.

SAN ANTONIO, TEX.—Henri Wehrmann, organist of the First Presbyterian Church in New Orleans, recently gave a recital at the Travis Park Methodist Church in this city.

CHARLES CITY, IOWA.—Ilse Niemack, violinist, is spending a vacation in Colorado. She is accompanied on the trip by Dr. Julius Niemack of this city and Mrs. Niemack, her father and mother.

ATLANTIC, IOWA.—Linn Schuler, violinist, has returned to his home in Atlantic after his year's study in Chicago. Early this fall he will start out at the head of his own company on a tour.

SOUTH BEND, IND.—Marie S. Houston, pupil of Madame Dotti, of the Cincinnati College of Music, appeared in three recitals at the Notre Dame College recently, and was received with marked favor.

PITTSFIELD, MASS.—Among the artists to be heard at the Berkshire Music Festival in September are Mabel Garrison, soprano; George Meader, tenor; Reinold Werrenrath, baritone, and Albert Spalding, violinist.

ARCADIA, MICH.—Arthur Kraft, soloist at St. Bartholomew's Church, New York, completed the season with a recital at Oxford, Ohio, and is now spending a vacation at the summer home of his brother here.

CHARLES CITY, IOWA.—Hazel Rowley of Granada, Minn., will be the music instructor in the grade public schools this year and Tom Weatherwax of Charles City will have charge of music instruction in the high school.

LOS ANGELES, CAL.—Elisabeth Rethberg, soprano, and Edward Johnson, tenor, both of the Metropolitan, will sing the principal rôles in two special performances of "Aida," to be given in the Hollywood Bowl on Sept. 16 and 17.

ATLANTA, GA.—Summer music study has grown in popularity in Atlanta. All former attendance records have been broken this year. Atlanta Conservatory, Morgan-Stephens Conservatory, Emory University and a score or more private studios report full schedules.

CINCINNATI, OHIO.—Paul Seebright, a graduate of the College of Music, has been appointed teacher of voice in the Vincennes University. Mr. Seebright has appeared in practically every State in the Union in concert and opera. He has also presented many pupils in recitals.

SEDALIA, MO.—Mrs. Hal Gaylord, president of the Women's Auxiliary of the Kansas City Conservatory, on a visit to friends here, discussed at length with music leaders plans for winter music in Kansas City in the coming winter. Mrs. Gaylord is especially interested in music for Missouri.

CLEVELAND, OHIO.—Caroline Hudson-Alexander has gone with her husband (Hugh Alexander) and daughter to spend their vacation at their camp at Lake Kezar, Center Lovell, Me. They will return to Cleveland on Oct. 1, and resume their work as soloist and organist at Fourth Church of Christ, Scientist.

ATLANTA, GA.—At a recent concert in the Auditorium by C. A. Sheldon, City Organist, Byron Warner, tenor, was the soloist. Organ numbers by Beethoven, Hoffman, Stebins, Macfarlane and Kinder were given. Mr. Warner sang "The Voice in the Wilderness" by Scott, "I Held Your Heart" by Osgood and "When Night Descends" by Rachmaninoff.

HOUSTON, TEX.—A series of excellent programs has been given by the Municipal Band, led by Victor Alessandro, under the auspices of the recreation department, in the public parks. The Shrine band, led by William Snyder, has also been active.—The Treble Clef Club has arranged a fine schedule of nine artists' concerts for the coming season, and will also give an evening of opera.

CHARLOTTESVILLE, VA.—Special music was given by the choir of Christ Episcopal Church in honor of the Conference of Religious Education now being held in this city. At the vesper services in the Amphitheatre a musical program was given by Mrs. Robert Van Der Boort and Mrs. Theodore Russow, sopranos; Mrs. Clem Fishburne, contralto; Mr. Conkey, baritone, and Kirk O. Payne, organist.

PETOSKEY, MICH.—Lillian A. Flickinger, soprano; Louise Schellschmidt-Koehe, harpist, and F. D. Vernon, organist and accompanist, gave an attractive concert at the First Methodist Church recently. Mrs. Flickinger sang artistically "On Mighty Pens," from "The Creation," "Vissi d'Arte," from "Tosca," and several songs, and harp and organ solos added to the interest of the program.

GROVE CITY, PA.—M. Alice Cory, soprano, who has had charge of the vocal department of Lake Erie College for the last seven years, has been appointed to a similar position at Randolph-Macon Women's College in Lynchburg, Va. Miss Cory recently gave a recital at Colonial Hall, singing a program by Hélie, Debussy, Rimsky-Korsakoff, Puccini, Logan, Winter Watts, Rogers and other composers.

SELDALIA, MO.—Velma Lyon Weer of Kansas City, formerly of Sedalia, has joined the Cambria Singers of Cedar

Rapids, Iowa, on a five-weeks' tour of Iowa and Missouri.—Isaac N. Farris, organist, has completed a seven-months' tour with Dr. Charles Reign Scoville, evangelist. Mrs. Scoville, coloratura soprano, assisted by Mr. Farris, gave concerts during the tour and appeared in programs before music clubs and various civic organizations.

CINCINNATI, OHIO.—Albino Gorno, dean of the College of Music, and Romeo Gorno, his brother, spent their vacation in New York and Atlantic City. Giacinto Gorno has left with his wife and daughter on an automobile trip to Niagara Falls.—Louis Saverne of the Conservatory is spending his vacation with friends on their estate near Pittsburgh.—Mr. and Mrs. Albert Berne have returned from a honeymoon trip in the East.—Mr. and Mrs. Thomas J. Kelly of the Conservatory are at Little Boar's Head, N. H., and Mme. Liszniewska and her husband are at Aurora, on Lake Cayuga, N. Y.

POINT PLEASANT, N. J.—In a concert at the First Presbyterian Church on behalf of the funds of the Paul Kimball Hospital, Gounod's "Gallia" was sung by Cathlyn Jones and the choir, conducted by J. Warren Andrews, and the choir also appeared in Maunder's "Penitence, Pardon and Peace," in which the soloists were Miss Jones; Edgar Pearce, tenor, and Albert Wiederhold, bass-baritone. A miscellaneous program included solos by Miss Jones, Mr. Wiederhold, and J. Wick, singers; Max Bendix, violinist; Harriett Holmes Nutt, pianist, and Mr. Andrews, organist; and a trio by Wilma Luper, Loren J. Luper and Miss Nutt.

KANSAS CITY, KAN.—Officers have been elected for the following organizations: Civic Choral Club: Earl Rosenberg; Wilbur A. Weston, president; Mrs. T. J. Pattee, secretary; T. L. Perkins, treasurer; Mrs. E. W. Henry, pianist; E. W. Henry, librarian; Mrs. Charles Cole, press representative, and Mrs. Clyde Badger, Helen Olsen, Thyra Pfalzgraf and Hazel Hedrick, chairmen of various committees. Grieg Study Club: Mrs. Paul Danneberg, president, Pauline Edwards having resigned that office through illness; Merle Durham, secretary; Mrs. Harry Woodlief, treasurer, and Mrs. Thomas Burns, corresponding secretary.

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Charles Gilbert Spross

August 25, 1923

MUSICAL AMERICA

21

Paris Celebrates Century of "Sylvia"

PARIS, Aug. 11.—Hard upon the hundredth performance each of Delibes' "Coppélia" at the Opéra and Offenbach's "Les Contes d'Hoffmann" at the Comique, comes another "century," that of "Sylvia," also by Delibes, which has drawn large audiences at the Opéra. The work had its world première on June 14, 1876, with Rita Sangalli in the title rôle, and was given constantly until 1882, when it disappeared for ten years, to be revived in 1892, with Rosita Mauri in the name-part. It was again received with acclaim, but after a few performances a fire in the storeroom of the Opéra destroyed the settings and costumes and it was not given again for twenty-seven years, when the present director, Jacques Rouché, brought it out again on a double bill with the Paris première of Granados' "Goyescas" on Dec. 17, 1919. Miss Zambelli again appears in the principal rôle which she first assumed on that occasion.

Nijinsky, the Russian dancer who for a number of years was the star of the Ballet Russe, is now living in Paris in an apartment near the Champs de Mars. Although he will probably never appear again as a dancer, his health has been restored to the extent of making it possible for him to do some important literary work on subjects dealing with the stage and stage dancing. A book by him, entitled "Notation du Rythme et de la Danse," is shortly to be brought out here. The illustrations as well as the book itself are all the work of the famous dancer.

Heirs of the librettists of certain operas which have been produced with great success, whole or in part on talking-machine records, recently brought suit against the publishers to obtain a share of the royalties, amounting to a considerable sum. The publishers, in rebuttal, took the stand that the authors, composers and librettists had disposed of their works absolutely for publication or direct or indirect reproduction. After

a lengthy process in the courts, the stand of the publishers was upheld.

It is announced that an arrangement has been made between French and German music publishers by which the mutual boycott, which has existed between them since the beginning of the war, has at last been terminated by mutual agreement.

The city of St. Quentin, which is being restored with laudable rapidity, still lacks the sum of 80,000 francs for the rebuilding of its bell-tower and the installation of a carillon. A fund has been started at the Hôtel de Ville of St. Quentin, under the direction of Mr. Cautelon, and anyone, no matter of what nationality, who is interested in making a contribution, is invited to communicate with him.

NARBONNE, Aug. 10.—"Trencavel," a drama by Jean Camp, with music by Joseph Giraud, had its première recently in the open-air theater here and was accorded an enthusiastic reception. The orchestra was under the leadership of Mr. Lignon and the voice parts admirably sustained by Mr. Granal of the Paris Opéra and Marthe Symiane of the Monnaie at Brussels. The choruses were sung by the "Orphéon de l'Avenir Narbonnais," under the baton of Mr. Courrouy.

LEMBERG, Aug. 2.—Mozart's "Zauberflöte" had its first performance in the Polish tongue in this city recently. Wilhelm Flam-Stomienski, local voice pedagogue, with his pupils as soloists staged the work under the direction of Maximilian Morris, a well-known Berlin régisseur. The text had been translated by Anda Kitschmann.

MARSEILLES, Aug. 10.—Massenet's "Werther" was the work chosen for the opening of the season of outdoor opera at the Sylvan Theater. Although the work is not one that lends itself par-

ticularly well to open air production, it had an enormous success and the audience numbered more than 4,000 persons. Lise Charny of the Paris Opéra as Charlotte and Mr. Trantoul of the same institution as Werther were both excellent.

PRAGUE, Aug. 8.—Jaromir Weinberger, Czech composer and violinist, who is under contract to teach in an American music school in the coming season, will have a number of his orchestral works performed in the United States. Willem Mengelberg is reported to be planning performances of Weinberger's "Scherzo giacoso" by both the New York Philharmonic and the Amsterdam Concertgebouw. Similarly this composer's symphonic poem, "Life on the Mississippi," is said to have been accepted for performance by the Cleveland Orchestra under Nikolai Sokoloff.

NUREMBERG, Aug. 9.—"Hero and Leander," an opera by Kick-Schmidt, which had its first performance several weeks ago in the City Theater, proved a melodious work, with some leanings toward the styles of Puccini and Strauss. It is well written for the voice, however, and the principal singers, Claire Haas as Hero and Butz as Leander, gave effective performances. Kapellmeister Volkmann conducted the work energetically.

KIEFF, Aug. 6.—A State Philharmonic Society has recently been founded in Kieff, with the aim of giving concerts of ensemble chamber music, at which soloists will be presented. L. Steinberg, former conductor of the Kieff Opera and leader of the symphony concerts in Charkoff and Odessa, will conduct the new group.

AMSTERDAM, Aug. 11.—The prizes at the congress of singers, held here last month, were awarded as follows: First, "The Disciples of Grétry," of Liége; second, "Art and Friendship," of Amsterdam; third, "Smetana," of Prague; fourth, "Smetana," of Pilsen; fifth, "The Chorale," of Eindhoven.

WIESBADEN, Aug. 9.—The rebuilding of the Wiesbaden State Theater, which was destroyed by fire about six months ago, is said to be problematical although the work of repairing it has begun. The expenses incidental to the work have been estimated at fifty million marks.

VIENNA, Aug. 8.—A hitherto unpublished Schubert Sonata for piano, violin and 'cello will be issued by the Vienna Philharmonic Publishers, a firm shortly to begin activities. The work, according to their prospectus, was discovered by Dr. Alfred Orel.

BUENOS AIRES, July 20.—Ildebrando Pizzetti's opera, "Debora e Jael," which was produced for the first time at La Scala last winter, has been brought out here with conspicuous success.

AACHEN, Aug. 10.—The Aachen City Theater plans to give a first performance in Germany of Dargomizky's "Stone Guest" and premières of Götz's "The Onion Market" and Zschorlich's "Ahasver" in the coming season.

VIENNA, Aug. 15.—Theodor Loewe, formerly director of the Breslau Opera, has been called to assume a similar post at the Vienna People's Opera.

Riccitelli at Work on New Opera

ROME, Aug. 10.—Primo Riccitelli, whose satirical opera "Compagnacci" was given with great success at the Costanzi last season, is already at work upon a new score, "Madonna Oretta," the book of which is by Forzano. Mr. Riccitelli expects to have the work completed in time for a première at the Costanzi next spring. "Compagnacci," which has recently been added to the works announced for production at the Metropolitan next season, has just been given with great success in Buenos Aires at the Teatro Colon with Michele Fleta, Bruna Dragon and the baritone Segura in the main rôles. Bellezza conducted.

VIENNA, Aug. 8.—Ludwig Rath conducted an open-air performance of Beethoven's Ninth Symphony on the Heldenplatz in this city, before an audience of some 15,000 persons. The solo quartet included Gertrud Foerstel, Hermine Kittel, and Maiki and Jögerer of the People's Opera. The orchestra was made up of the Vienna Symphony, augmented by 120 players, and the chorus was from the State and People's Operas and the Vienna-Neustädter Singakademie.

BERLIN, Aug. 10.—Emanuel von Zetlin, violinist, has been invited to become a conductor of the New York Philharmonic Orchestra, according to reports current here.

TURIN, Aug. 1.—"Santa Primavera," a new drama by Sem Benelli, whose "L'Amore dei Tre Re," with music by Montemezzi, is one of the most popular of contemporary operas, recently had a successful première here.

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People And Events in New York's Week

MEXICAN BAND HEARD

Military Unit Plays in Central Park, on Way to Montreal

An interesting concert under the auspices of the Mexican Consul, was given by the Seventh Regiment Band of the Mexican Army, comprising sixty players, on the Mall in Central Park on the afternoon of Aug. 18, and was attended by several thousand auditors, although it had not been widely announced. The band, conducted by Capt. Ramon Hernandez, passed through New York on the way to participate in the Science Exposition in Montreal at the invitation of the Canadian Government.

The program included a number of works by Mexican composers. Versions of two popular songs, "Marchita el Alma" and "Estrallita," by Manuel Ponce, and the same composer's "Egyptian Ballet" were played. Other numbers included excerpts from Gomez's "Il Guarany" and from "Samson et Dalila"; a March by Zamora Valdez; "Aires Andaluces" by Gomez-Preza, and the "Star-Spangled Banner" and the Mexican National Anthem as closing numbers.

The band will return to Mexico City by way of New York in about a fortnight, and will then give a charity concert. Capt. Hernandez is also willing to conduct a series of open-air concerts for the people of New York, if the occasion should arise.

Sigmund Spaeth to Make Lecture Tour

Sigmund Spaeth, formerly music critic of the New York *Evening Mail* and writer on musical topics, will make his first country-wide tour as a lecturer this season under the management of the Metropolitan Musical Bureau. The tour will open on Oct. 1 in Buffalo. Among the cities he will visit are Cleveland, Chicago, Quincy, Ill., Denver, Salt Lake City, Ogden, the entire Pacific Coast from Seattle to San Diego and the musical centers of Texas and other Southern States. Dr. Spaeth will be accompanied on his tour by his wife, Katharine Lane Spaeth, who is well known as a writer on music. The musical illustrations to the talks will be supplied in part by Dr. Spaeth at the piano and at times by recordings for the Ampico.

Engaged for Lübeck Opera

Lawrence Wolff, lyric tenor, who studied with William S. Brady of New York and has been singing as guest in opera performances in Germany during the last season, has been offered a season's contract by the Lübeck Opera House. Mr. Wolff was chosen from fourteen tenors who competed for the position.

Hurlbut Pupils Fulfill Engagements

Harold Hurlbut, vocal teacher, who recently gave his first summer master class in Los Angeles and Pasadena, which he will repeat each summer, has been advised of the successful activity of a number of his pupils. Mrs. James A. Force, mezzo-soprano, has been appointed soloist of the Second Church of Christ, Scientist, in Oakland, Cal. John O'May, tenor, was soloist at a concert given in Brooklyn and at the annual musical entertainment of the Knights of Columbus at the Hotel Astor. Curtis Colby has been re-engaged as soloist with the Glee Club of the Oranges, N. J.

Mme. Tamaki Miura

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and was recently soloist at the annual performance of the New York Rotary Club, given at the Hotel Plaza. Alexander Slawson, tenor, was another soloist in the Rotarians' production. Among others who have fulfilled recent engagements are James Hinchliff, baritone, heard before the Sunshine Club of Brooklyn; Myrtle Treadwell, soprano, soloist in a concert at the Idaho State Normal School, Lewiston, and Leah Thompson, soprano, who was heard in programs at Spokane, Wash. and St. Marie's and Lewiston, Idaho.

Opera Excerpts Given at Rivoli

The musical program given at the Rivoli Theater during the week beginning Aug. 19 included a performance of excerpts from Puccini's "Tosca" by the orchestra, led alternately by Emanuel Baer and George Kay. Pietro Bucci, baritone, sang an aria from Rossini's "Barber of Seville." Miriam Lax, soprano, and Adrian de Silva, tenor, were soloists in an arrangement of "In the Gloaming," orchestrated by Edgar R. Carver. A dance "fantasy" was given with Miss Marley, Seena Larina, Betty Bowe, Marian Bawn, Marian Dickson and Paul Oscar as the principal dancers. At the Rialto Theater the orchestra was augmented to fifty players, with Hugo Riesenfeld, managing director of both theaters, alternating with Ludwig Laurier at the conductor's desk. The ensemble played Gomez's "Il Guarany" Overture. Phyllis Gray, soprano, made her debut at this theater, singing Dunn's "Bitterness of Love." Lillian Powell, dancer, appeared in a special number.

Seymour School Head Gives Lecture on the Spiritual

Marshall Bartholomew, director of the Seymour School of Musical Re-education, gave a lecture-recital on "Plantation Songs and Negro Spirituals" at the school recently. Mr. Bartholomew spoke on the history of the spirituals and sang a number of them, including "Lonesome Road," "Who Gona Bring You Chicken When I'm Gone?" "Weeping Mary" and others.

La Forge-Berumen Pupils in Recital

Seven new piano pupils of Frank La Forge and Ernesto Berumen were presented in a class recital at the La Forge-Berumen studios on Aug. 10. Those heard were Ruth Russell, Helen Julia Smith, Agnes Bevington, Louise Mercer, Maude Stewart, Eleanor MacCormick and Anne Wolcott, all of whom displayed talent and excellent training. The program was largely composed of modern compositions and the composers represented were Tchaikovsky, Palmgren, Deems Taylor, Goossens, Moussorgsky, Rachmaninoff, Paderewski and MacDowell.

Hodgson Returns from Holding Master Class in Southern City

Leslie Hodgson has returned to New York after completing his second summer master-class in piano playing in Charleston, S. C. Mr. Hodgson reports a highly successful session in the Southern city, which was attended by leading teachers not only of Charleston but of other cities of the Southeastern States as well. He has been re-engaged for another six weeks' course next summer.

Marion Flagg in Recital

Marion Flagg, pianist and pupil of Thuel Burnham, was heard in a recital given in the latter's Fifth Avenue studios on the afternoon of Aug. 14. The program included Schumann's "Carnaval," numbers by Bach, Chopin, Debussy, Arensky and Schubert-Taussig and a Theme and Variations by Russell Wragg, a young American composer, who dedicated this composition to the artist. Miss Flagg, who is head of the piano department of Trenton Normal School, played artistically and with fine tone. She was assisted by her sister, Bertha Flagg, contralto, who sang classic and modern numbers.

"Request" List Opens Closing Weeks of Goldman's Concerts

The last week but one of the series of concerts on the Mall, Central Park, conducted by Edwin Franko Goldman, included nightly special programs. A "request" list opened the week on Aug. 13 and on Wednesday evening, Aug. 15, a program exclusively of compositions by Mr. Goldman was applauded. Popular music furnished the program of Friday, which was attended by a large audience. An Irish list on Saturday included favorite melodies, tuneful works of Herbert and other numbers. Record audiences attended this concert. A concert of sacred music scheduled for Sunday evening was disturbed by a downpour of rain.

David Sapirstein Soloist at Capitol

David Sapirstein, American pianist, was the principal soloist on the program given at the Capitol Theater, under the direction of S. L. Rothafel, during the week beginning Aug. 19. He played the first movement of Tchaikovsky's Piano Concerto in capable style. The photoplay was preceded by a prologue entitled "A Celestial Fantasy," in which the vocal soloists were Gladys Rice, soprano; Florence Mulholland, contralto; Joseph Wetzel and William Robyn, tenors, and Douglas Stanbury and Peter Horrover, baritones. Maria Gambarelli, principal danseuse, was assisted in a ballet divertissement by Doris Niles and Ruth Matlock. Eugen Ormandy, concertmaster, played Sarasate's "Zigeunerweisen." The orchestra, led by Erno Rapee, played a special score of incidental music composed for the picture, "My Country," by Mortimer Wilson.

Pietro Yon Concludes Master Classes

Pietro Yon, composer and organist, recently closed his series of successful master classes in Aeolian Hall, New York. Organists from many states attended the sessions, and Mr. Yon was compelled to add a course in composition to the original schedule. He is now resting at his summer home at Tuxedo Park, N. Y., where with his friend J. C. Ungerer of St. Patrick's Cathedral, he is planning programs which include many American works for the coming season.

New York Management to Control All Recitals by Nina Morgana

The New York management of Nina Morgana, soprano of the Metropolitan Opera, announces that it will this year manage all this artist's concerts, including those in her native city of Buffalo. The latter were formerly under the supervision of Musical Arts, Inc.

Vocal Scholarships Offered

Two scholarships have been offered for study with Elizabeth Kelso Patterson, New York vocal teacher—one for contralto and the other for soprano. Applicants must be between eighteen and twenty-five years of age. The scholarships include tuition from Sept. 15 next to June 15, 1924. If students fulfill expectations scholarships will be continued indefinitely, it is announced.

Cecil Fanning in New York

Cecil Fanning, baritone, is spending a month in New York City with his Western manager, William H. Wylie. Mr. Fanning has been booked for many appearances in the Middle West for the early part of the season and will later make a tour to the Pacific Coast.

Requirements for Graduation in Harp Playing at Institute of Musical Art

The harp department of the Institute of Musical Art, New York, under the direction of Carlos Salzedo and Marie Miller, announces that "fluent and musical" performances of the following works will be required for graduation from the course: Bach's Second Piece from "Ten Pieces," transposed by Renié; Haydn's "Theme and Variations," transposed by Salzedo; Debussy's "La Fille aux Chevaux de Lin," transposed by Salzedo; Marcel Grandjany's "Two Popular

French Folk-songs" and "Mirage" from "Five Poetical Studies" by Salzedo. The post-graduate course in the same instrument requires performances of a Couperin Sarabande, a Giga by Corelli and a Rigaudon by Rameau, all transposed by Mr. Salzedo; Debussy's "En Bateau" and Claude Tournier's "Féerie," both transposed by Renié; Salzedo's "Four Preludes" and Ravel's "Introduction and Allegro," with piano accompaniment.

Katharine Goodson to Open American Tour in October

Katharine Goodson, English pianist, who will return to the United States this fall after six years' absence, will be heard at the Berkshire Chamber Music Festival sponsored annually by Mrs. F. S. Coolidge at Pittsfield, Mass., and will then open a tour through New England and the Middle West with a New York recital in Aeolian Hall on the afternoon of Oct. 23.

New Managerial Firm Announced

A new firm of musical managers, Gordon & Truesdale, Inc., has opened offices at 25 West Forty-third Street, New York, with the express intention of including in its list of artists beginners of exceptional promise who lack means to undertake a career. Diana Truesdale, who has had experience in musical and theatrical journalism, is president of the new company. With her is associated Austin Gordon, pianist and accompanist. Two artists already enlisted under their management are Norma Drury, pianist, and Frances Geddes, lyric soprano.

Ninth Recital Given in Edwin Hughes' Studio Series

Sascha Gorodnitzky, pianist, was presented in the ninth of a series of recitals at the studio on Edwin Hughes on the evening of Aug. 10. The program included the Bach-Busoni Chaconne, the Sonata in G Minor by Schumann, and works of Brahms and Chopin. Mr. Gorodnitzky, who has been under the guidance of Mr. Hughes during five years, revealed a finely-developed technique.

Purcell Opera to Be Given by Friends of Music

Purcell's three-act opera, "Dido and Aeneas," will be sung at the fifth concert by the Society of the Friends of Music at Town Hall on Jan. 13 next. The performance was for a time doubtful, a bulletin of the Society announces, but an editing of the work undertaken by Artur Bodanzky has now been completed. Additional wind instrument parts have been added to the score by Mr. Bodanzky for this performance.

Music Festival Concluded at Columbia University

Gounod's "Redemption" was sung by the summer session chorus of Columbia University, under the leadership of Walter Henry Hall in the University

[Continued on page 23]

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STOKOWSKI LEADS AT FAIRMOUNT PARK

Great Welcome at Surprise Visit—Hoogstraten Conducting

By W. R. Murphy

PHILADELPHIA, Aug. 18.—Leopold Stokowski, having returned home without announcement from his annual European trip in search of novelties, caused a further surprise by appearing as unexpected guest conductor at the Fairmount Park Symphony series, on Monday night.

Richard Hageman was reaching the end of an especially interesting and well-played program when Mr. Stokowski appeared behind the scenes during the intermission. At the request of Mr. Hageman and Louis Mattson, manager, Mr. Stokowski consented to conduct the final number, "Finlandia." A long wait stirred the orchestra and the big audience, and then Mr. Hageman came out and said: "I have a pleasant surprise for you this evening. Mr. Leopold Stokowski—" But got no further on account of the tumultuous applause. A demonstrative reception was accorded Mr. Stokowski when he was brought forward by Mr. Hageman, and at the end of the Sibelius tone-poem. After the concert Mr. Stokowski walked around the grass circle in front of the concert platform, acknowledging the spontaneous ovation and meeting many friends. The next morning he left for a camping trip in Canada which will continue till the opening orchestra rehearsals in October.

N. Y. People and Events

[Continued from page 22]

Gymnasium on Aug. 15. The soloists included Grace James Robinson, soprano; Rose Bryant, contralto; James Price, tenor; Norman Jollif, baritone, and Lillian Sorenson, soprano. The concert marked the concluding session of a three days' musical festival. Nicholas Murray Butler, president of the University, made an address.

Carmen Reuben in Recital

Carmen Reuben, mezzo-soprano, was heard in recital in the auditorium of the Seymour School of Music on Aug. 9, singing groups by Schumann, Schubert and Brahms, arias by Gluck and Scarlatti, Bach's "My Heart Ever Faithful," and folk songs of Brittany and Germany. Her work revealed the fullness and richness of her voice, and her tonal coloring and phrasing were most effective. A large audience was appreciative in its recognition and demanded several encores.

Parents' Society of Jefferson School to Have New Quarters

The Parents' Society of the Jefferson School will in October open its activities in the new building of this institution at 23 West Eighty-seventh Street, New York. The programs of the winter will, in addition to music, include forums, addressed by well-known speakers on children's education. A recent statement by the director of the school, Sylvia J. Marks, announces that owing to enlarged facilities more guests will be welcome at these sessions.

Barthines Company to Arrange Mexican Concert Tours

James D. Barton, managing director of the Barthines Company, was scheduled to leave for Mexico this week to arrange for the appearance in that coun-

try of several musicians, including Willy Burmester, violinist, who lately toured Mexico with success. Early in September Mr. Barton will sail for France to conclude negotiations for the American appearances of several artists who have never before visited this country.

Film Men Seek Removal of Amusement Tax

ATLANTIC CITY, N. J., Aug. 18.—Motion picture theater owners of Eastern Pennsylvania, Southern New Jersey and Delaware, in convention here, decided that a vigorous drive should be made for the elimination of the ten per cent amusement tax. At a meeting of the convention and the board of directors of the Motion Picture Theater Owners of America, held at the Ambassador Hotel, it was announced that every theater owner in the United States would use his personal influence with his congressmen and senators for the repeal of the tax.

Alexander Lambert Returns from Abroad

Alexander Lambert, pianist and teacher, returned from a two months' European trip on the liner Leviathan on Aug. 13. While abroad Mr. Lambert spent most of his time in Germany and France. He plans to reopen his New York studio early in September.

Adelaide Gescheidt to Reopen Studio

Adelaide Gescheidt will reopen her Carnegie Hall studio on Sept. 4, after a vacation spent in the Catskill Mountains of New York State. A number of Miss Gescheidt's pupils will open concert tours in October, and already have well filled booking schedules for the coming season.

Breil Score Heard with Griffith Film

The musical score for the motion picture, "The White Rose," produced by D. W. Griffith and shown at the Strand Theater during the week beginning Aug. 19, was especially composed by Joseph Carl Breil, whose opera "The Legend" was performed at the Metropolitan in March, 1919.

New York Symphony Concludes Season at Chautauqua

The New York Symphony, under Albert Stoessel's leadership, concluded its summer season at Chautauqua, N. Y., with a concert on Saturday evening, Aug. 18. The course, which began on July 17, consisted of thirty-one concerts.

Blue Hill Concert Given in Memory of H. E. Krehbiel

BLUE HILL, ME., Aug. 18.—A memorial concert to the late Henry E. Krehbiel was given recently at Kneisel Hall in Blue Hill. It was organized by Franz Kneisel, assisted by Carlos Salzedo and Willem Willeke. Addresses were made

by Dr. Frank Damrosch and Dr. H. T. Fowler. Those in attendance included summer residents of Blue Hill, Seal Harbor and Bar Harbor. The concert was opened and closed with ensemble numbers by violins, cellos and harps, con-

tributed by pupils of Mr. Kneisel, Mr. Salzedo and Mr. Willeke. The last-named artist played an aria by Pergolesi, and Mr. Salzedo was heard in a Sarabande by Couperin and his own work, "Introspection."

LYFORD REVIVES "CARMEN"

"Fedora," "Alice in Wonderland" and "Samson and Delilah" Also Performed

CINCINNATI, Aug. 18.—"Carmen" opened the seventh week of the opera season under Ralph Lyford's baton at the Zoo. Henrietta Wakefield sang the title rôle Charles Milhau appeared as *Don José*, and Joseph Royer as *Escamillo*. Miss Wakefield acted with emotion, and was warmly applauded for the Habanera; and a great demonstration was made after Mr. Royer's singing of the Toreador's Song, the applause being so insistent that this number had to be repeated. Mr. Milhau gained cordial favor as *Don José*; Fanny Rezia was a

IN CINCINNATI ZOO SERIES

graceful *Micaela*, and the cast also included Anita Klinova, Pearl Besuner, Natale Cervi, Louis Johnen, Edward Smith and Italo Picchi. Chorus and orchestra assisted materially in a colorful and vigorous performance.

"Fedora" was given for the second time on the following evening, with Edith de Lys and Ludovico Tomarchio in the leading rôles, and Pearl Besuner as the *Countess Olga*.

A pantomime version of "Alice in Wonderland" was given on Aug. 11, to Edgar Stillman Kelley's music. There was a capacity audience, and the production, admirably staged, excited great applause.

"Samson and Delilah" was the first opera of the closing week. Miss Wakefield and Mr. Milhau appeared in the leading rôles.

WINS CHORAL CONTEST

Jamestown, N. Y., Choir Carries off First Award at Chautauqua

JAMESTOWN, N. Y., Aug. 18.—The Jamestown Choir of the First Mission Church under the leadership of Ebba Goranson, won first honors and prize of \$200 in the Class A Choral contest at Chautauqua on Aug. 11. The second prize, \$100, was won by the Erie Musical Art Society, and the Swedish Zion Mission Church Choir of Jamestown gained honorable mention. The first prize in Class B, \$100, was won by the Conservatory Art Choir of Warren.

The best pieces for Class A were "Listen to the Lambs" by Dett and "Gypsy Life" by Schumann and for Class B Goss' "O, Saviour of the World" and Coleridge-Taylor's "Viking Song." Albert Stoessel, conductor of the New York Oratorio Society; Harvey P. Gaul of Pittsburgh and William Benbow of Buffalo, were the judges.

At Sunday morning's service at the First Mission Church, the choir and its conductor, Miss Goranson, were warmly congratulated by the pastor, Rev. Carl A. Hognander, and the Mayor of Jamestown, Samuel A. Carlson.

CAROLINE STRATTON CURTISS.

PASSED AWAY

Sallustio Civai

Sallustio Civai, baritone of the Chicago Civic Opera Association, was found dead from heart disease on Aug. 14, in a bungalow at South Beach, S. I. Mr. Civai had been a member of the Chicago Opera forces since 1919, when he was engaged for secondary rôles by the late Cleofonte Campanini. He is said to have come to Staten Island about four months ago, telling the owner of the bungalow that he was ill and without funds but would pay the rent when he was able. The body was sent to the Richmond County morgue, and orders had been given for its burial in the Potter's Field, when Antonio Bagarozy, New York manager, heard of Mr. Civai's death while in Chicago on business, and returned to New York to take charge of the body. Funeral services were scheduled for last Tuesday morning and arrangements were made for the interment in Calvary Cemetery. Mr. Civai was thirty-seven years old and unmarried and had no relatives in this country.

Barrell married Louise E. Turner, daughter of the late Judge Henry E. Turner of New York, in 1899. Mrs. Barrell and one son, Edgar Alden Barrell, Jr., survive him.

AGNES HOYE KAVANAUGH.

Dorothy Follis Kitchen

Dorothy Follis Kitchen, soprano, a former member of the Chicago Opera forces and the wife of Karl Kitchen, dramatic writer of the New York *World*, died at St. Luke's Hospital on Aug. 15 after a short illness. Mrs. Kitchen was born in Newark, N. J., in 1892, and began her musical career in musical comedy. Her last public appearance was in concert about a year ago, shortly after her marriage. Mr. and Mrs. Kitchen returned from a European trip in July. Funeral services were held at All Angels' Protestant Episcopal Church on Aug. 17.

Charles Archer

LOS ANGELES, Aug. 18.—Charles Archer, a former light opera singer, who came to the West with the first "Pinafore" company, died here on Aug. 16. Mr. Archer, who, according to his friends, was in private life Sir H. T. Smart, a British baronet, was seventy years old. His wife was Alice Saunders, "the California Nightingale" for whom he composed a number of songs, and with whom he toured the country several years ago.

Dr. Edward Eldee Austin

MINNEAPOLIS, Aug. 18.—Dr. Edward Eldee Austin, father of Florence Austin, violinist, and Marion Austin Dunn, organist and composer, died at his home here on Aug. 9. Dr. Austin was one of the most prominent surgeons of Minneapolis and was a graduate of the University of Michigan School of Medicine. He was at one time instructor at the University of Minnesota Medical School.

Eduard Hausner

SALZBURG, Aug. 11.—Eduard Hausner, clarinet virtuoso and teacher, died at Glashenbach, near Salzburg, recently, at the age of seventy-five. He was appointed teacher at the Mozarteum in Salzburg in 1882, and a number of well-known players on this instrument were former pupils of his.

Mrs. Anna Krooss

MT. VERNON, N. Y., Aug. 18.—Mrs. Anna Krooss, mother of Beatrice Martin, concert soprano, died at her home here on Aug. 13, after an illness of three years.



Students from Thirty States Take Normal Course



Piano Students and Teachers, Numbering 350 and Representing Thirty States, Taking Art Publication Society's Summer Normal Course, at Beechwood School, Jenkintown, Pa.

JENKINTOWN, Pa., Aug. 18.—Three hundred and fifty music students and teachers, representing thirty different States, were entered in the Art Publication Society's summer normal course on the Progressive Series of Piano

Lessons, held at the Beechwood School here from July 5 to Aug. 2 under the auspices of the Philadelphia Conservatory of Music. The course was given under the direction of D. Hendrik Ezerman and Arthur Edward Johnstone, as-

sisted by Ruth E. Carmac and Hilda E. Forsberg. It was considered to be the largest gathering of piano teachers at such a course ever assembled in America. In addition to the regular course of study, recitals were given by Mr. Ezer-

man, Robert Braun and Marjorie Lowe, and lectures were delivered by Dr. Hollis Dann, director of the Pennsylvania State Department of Music, and Alexander Berne, head of the Alexander Berne Piano School of Newark, N. J.

Lazare Saminsky Married

Lazare Saminsky, composer and conductor, who returned from a European visit on the Leviathan on Aug. 13, was married to Lillian Morgan, poet and writer, before he left New York. Mrs. Saminsky is a native of Minnesota, where her family now resides, and has lived for a number of years in Chicago. Mr. Saminsky made five concert appearances in Paris and London. These included two orchestral concerts given in the Salle Gaveau, at which music illustrating Biblical subjects and works by American composers were given by Raymond Delanois, soprano of the Metropolitan; Helen Teschner Tas, violinist; Alexander Alexandrovitch, tenor of the Petrograd Opera, and Daniel Lazarus, composer and pianist. Mr. Saminsky also gave two Paris lecture-concerts, including one on American music, at which Dai Buell, pianist, was heard in addition to the artists previously named. In London a program made up from his works was given at a music group reception of the Faculty of Arts in the Samson Clark Lecture Hall. Sir Richard Terry, director of music at Westminster Cathedral, and Leigh Henry, chairman of the music group, gave talks. The soloists were Vera Aksarova, soprano of the Petrograd Opera, and Olga Carmine, pianist.

Godowsky to Undergo Operation
Leopold Godowsky has been seriously ill during the last week with an attack of gallstones at his apartment in New York. Physicians on Tuesday reported the pianist out of immediate danger. An operation was scheduled to be performed on Aug. 25.

The Whispering Gallery

THERE WILL BE ample opportunity for music-lovers to judge the capacity of Josef Stransky as a conductor of opera this season. Heretofore Mr. Stransky has confined his American activities to the symphonic field, but he has now accepted the post of general musical director of the Wagnerian Opera Company and has already taken up his duties.

* * *

EUROPE KNOWS HIM quite well as a leader of opera, as he has conducted lyric drama in many cities abroad. He had five years' experience in Prague and seven in Hamburg. In his work with the German singers Mr. Stransky will have associated with him Eduard Möricker, who did so well with the troupe last year, and Ernst Knoch, who stepped forward to aid the organization soon after its arrival in America.

* * *

THE TASK of producing Eugen d'Albert's opera, "Die Toten Augen," will be allotted to Mr. Möricker, and he will also reappear as conductor of some of the works which he led so successfully last season. An important addition to the roster of artists is disclosed by the announcement that Marie Rappold, the well-known soprano, will join the company. Theodor Lattermann is to be the general stage director.

* * *

SOME NOTION of the high cost of opera may be gained from the budget for 1911-12 of the old Boston Opera Com-

pany. This document, now in possession of Max Rabinoff, was recently reproduced in the *Christian Science Monitor*, and it is shown that the average cost of running the company for a week, in the season mentioned, was \$48,701. The salaries of principal artists cost \$14,000 weekly and the average for conductors was \$1,300, allowing for Felix Weingartner's check of \$9,000 for three weeks' services. Mr. Tryon, New York representative of the *Monitor*, explains that Mr. Rabinoff came into possession of the papers as purchaser of the Boston Opera personal property after the bankruptcy proceedings in May, 1915.

* * *

THERE ARE LESSONS in budgets, and Mr. Rabinoff says he has been studying this particular document with a view to making out a weekly budget of expense for the opera company which he will rehearse at his Stony Point, N. Y., Institute in the summer of 1924. This is the company he will send out on the road during the autumn of next year. Here are a few of the items from the interesting paper: Performing rights, \$860; chorus, \$2,271; orchestra, \$3,300; wardrobe, \$1,300; scenery, \$1,186; press, \$434; rent and taxes, \$3,385; executive and clerks, \$1,222; advertising, \$1,103.

It is unfortunate, as the *Monitor* suggests editorially, that the budget was not made available at the time, for then, if the expenditure was on a scale too free, some discussion might have had a salutary effect.

THE FLANEUR.

Zimbalist Secures Rare Violin on Visit to Europe

A STRADIVARIUS violin, the Titian, made in 1715, the year of the Gillot and the Alard, has been acquired by Efrem Zimbalist, violinist, who has brought it back with him to New York after a hurried trip to Europe for its purchase. Many collectors had long desired to secure this instrument, which was in the possession of a Paris resident, but Mr. Zimbalist, through the instrumentality of a friend in Berlin, succeeded in obtaining it on this visit. The violin is an important addition to a rare collection of treasured instruments by Amati, Stradivarius, Guarnerius, Ruggeri and other masters, already in the possession of Mr. Zimbalist.

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